VOGUE

INCORPORATING VANITY FAIR



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YOUNGER GENERATION • SUMMER SHOES AND ACCESSORIES • MAY 1, 1938 • PRICE 35 CENTS

3 First-Choice CANNON SHEETS

CANNON CAMBRILAWN CANNON PERCALE CANNON MUSLIN



Her Head in the Clouds

This lovely lady goes to rest on the softest, whitest, finest of fabrics. She loves luxury . . . she senses beauty . . . she sleeps her deepest, most satisfying sleep on sheets as smooth and fresh as her own fair self.

But trail her on a shopping trip . . . and she's in no trance about the sheets she *buys!* She knows exactly what she wants . . . asks for Cannon sheets . . . and gets them. . . . You yourself feel pretty wise and thrifty when you've bought Cannon towels. Cannon *sheets* carry that same conviction of being the best buy at the price-per-sheet. And there are different grades and weights and weaves . . . Cannon sheets for luxury-living . . . Cannon sheets that *withstand* the pace of laundry life . . . and Cannon sheets that are definitely *finer* at every-day prices. Awake now, and try them!



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DIAMOND BRACELET	3300.
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EMERALD-CUT DIAMOND RING	1975.

TIFFANY & CO.

FIFTH AVENUE & 37TH STREET, NEW YORK

QUALITY, SMARTNESS AND VARIETY MODERATELY PRICED



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. . . when the occasion demands elegance, or your mood asks for beauty

You wear your Fromm Pedigreed Fox as you wear a perfect emerald—the time of the year does not matter. Nothing else gives you such a feeling of luxury . . . of assured loveliness. Note the magnificent size of the pelts in this twin scarf . . . the perfection of the cross . . . the amazing wealth of silver! And if you could bury your fingers in its lush beauty, you'd thrill to the depth and silkiness of the fur. Adding to your pride of possession are your foxes' pedigree certificates, exchanged for the medallions, which you detach from the pelts and mail to Fromm Bros., Inc., Hamburg, Wisconsin. Fromm foxes are identified by the Fromm medallion; and by the Fromm trademark and corresponding medallion number, stamped on the leather side of each pelt.



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BEST'S DENIMS

ARE A COAST-TO-COAST SUCCESS

Once you've worn Best's denims you wonder how you ever got along without them! For these rugged little outfits contribute immeasurably to the gaiety of Summer life, to the pleasure and comfort of any vacation. Those with trousers go to the seashore, to camp, ranches, and the country. Those with skirts fit in almost any place and are ideal for traveling (particulary for long hot motor trips) marketing, hiking. The material is Sanforized (insurance against shrinkage) and is so sturdy it can be entrusted to any laundry. The colors are FADED BLUE, recommended for the seashore, BRITTANY RED, for your boat or garden, WORKMAN NAVY, for really "roughing it"

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HOME ON THE RANGE...

or on your own terrace in Celanese☆ rayon

IN THE FRONTIER FEELING of bravado color and spirited detail, Neiman-Marcus designs two significantly American sports outfits. Both with arrowhead pockets, snap buttons and hand-blocked scarfs, worn cowboy-wise. CELANESE RAYON (also a native American fashion) contributes its coolness and freshness to the Rancher Crepe of the dress, the Dude Satin of the shirt and the Celanita Twill of the trouser. Right for dude ranching, fun to wear wherever you are. Orders forwarded by postage prepaid mail.

THE CENTER OF FASHION AUTHORITY IN THE SOUTHWEST

NEIMAN-MARCUS DALLAS

One-piece Rancher Crepe dress of Celanese Rayon. A practical fabric that will not shrink or stretch. In White with Navy piping, Natural with Rust, Yellow with Spice, Aqua with Pimento. Sizes 12-20. Including the chiffon scarf...$22.75.

Cowboy shirt in Dude Satin, a washable fabric of Celanese Rayon. Peacock Blue with Beige piping, Gold with Black, Royal Blue with White, Purple with White. Sizes 12-20. Including the plaid chiffon scarf...$10.95.

Slacks tailored in Celanita, a Celanese Rayon Twill. Tan, Navy or Gray. Sizes 12-20. Complete with nailhead belt... $10.95. Also made in corduroy with reinforcements for riding. White, Beige or Navy. Sizes 12-20. With belt...$10.95.

☆ Reg. U. S. Pat. Off.

Vogue
May 1st, 1938

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Vol. 91, No. 9
Whole No. 1579

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

HIRSCH



Profligate poppies vivid against black. Advance dinner-print, cut to extol your figure. Ready-to-wear original.

Only PHOENIX takes this *extra* step!

Vita-Bloom

a secret process* that restores life to silk ...gives you hosiery that is sheerer looking yet longer wearing—at no extra cost!

*PATENTS PENDING



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FASHION HINT: The new Phoenix 3-thread Vita-Bloom hosiery looks as sheer as fine evening hose, yet wears like the heavier street weights. Featured by leading stores. If your favorite store does not handle Vita-Bloom, write us for name of nearest dealer. Phoenix Hosiery Co., Milwaukee, Wis.

YOU'RE SURE OF YOURSELF IN PHOENIX

PHOENIX *Vita-Bloom* HOSIERY

PHOENIX *Vita-Bloom* HOSIERY WITH CUSTOM-FIT TOP ALL OVER TIPT-TOE DUO HEEL *You're sure of yourself in* PHOENIX



Henri Bendel
10 WEST 57
NEW YORK

Design for Romance. White organza printed with large splashy flowers, a staccato note in its dark velvet "collar band" and sash. A Henri Bendel original . . . for immediate wear.

EVERFAST FLINGS A CHALLENGE TO SUMMER













Romantic—yes, but summer brings with it the clothes problem. Tennis games in a hot sun, lying on the beach, or tearing along dusty country roads in an open car all take their toll on your clothes. Everfast fashions, "fast to sun and washing", are your gayest, smartest answer. A book illustrating these beautiful Everfast cottons and linens in natural color photographs is available at any one of the stores listed below or write directly to EVERFAST FABRICS, INC., 40 WORTH STREET, NEW YORK









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SKÅL—to the unspoiled charm and color of the Land of the Midnight Sun—captured for you in a series of fresh, unaffected new fashions. Fabrics reproduced from our own Swedish originals—in play clothes, caps and dresses as varied and satisfying as smörgåsbord—but a whole lot better for your figure.

RIGHT: RÄTTVIK *peasant dress in multicolor print on white or black with puffed-up sleeves and a cookie-crisp organdy apron. Sizes 12 to 18* **14.95**

LEFT: NORDISKA *play suit in clean white pique, sheltered by a full-pleated frock in our own tart Swedish blue, red or green print. Sizes 12 to 20* **12.95**

Franklin Simon's

NEW YORK • GREENWICH

FIFTH AVENUE AT 38th STREET





When beauty and fashion combine with silk in a fine fabric, as in this full-skirted frock of silk organdy, something of its own quality and loveliness seems to pass on to the wearer. And there is added assurance and clothes confidence that comes with wearing gowns made of quality silks.

Don't quiz Dad to see what he buys her,
If you keep this in mind you'll surprise her;
She'll get most of her lift
From the name on her gift,
So for Mother, be wiser, buy Kayser.







"SEA-BREEZE" GLOVES
NEW SPRING SHADES
$1.00

"KAY-PHAIR" GOWN
COLOR-FAST PRINT $1.98

THREE-LENGTH HOSIERY
"BON VOYAGE" COLORS $1.00

FOR THE "FIRST LADY" IN YOUR LIFE

Your first choice on Mother's Day could be a charming Kay-Phair* rayon gown...blossom-printed in gay colors. Or Kayser's smart hosiery...the kind that comes in three lengths so you can fit her exactly. Or perhaps she'd rather have a pair of cool, lacy SeaBreeze* rayon gloves to wear with all her summer things. If you simply can't decide which, be truly thoughtful and give Mother *all three!*

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KAYSER

*TRADE MARKS

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du pont rayon — *Summer Play...*



"Bakola" by Fieldcrest

Designed for sail-fresh chic against sand and sun! "Bakola" is chalky, crisp, with criss-cross shantung texture. Perfect play spirit—perfectly expressed in Du Pont Rayon—Thick and Thin.

Pool Suit . 10.95
White, coral, aqua, or gala pimiento.

Pajama . . 17.95
One-piece. Fair sky, pimiento, royal, or brick dust.

Culottes . . 17.95
Fair sky with navy, or white with royal.

From the Cruise Shop **BEST & CO.,** *Fifth Avenue, New York*

Summer Day—du pont rayon

Smart resorters are—and definitely should be—rushing the Sunny Weather Mesh collection. The cool, fresh luxury of Du Pont Rayon is here firmly woven with flax. Heavenly, and by nature, wrinkle carefree. Designed by Molly P., each dress has endearing detail and her famously chic body lines.

From **BEST & CO.,** *Fifth Avenue, New York . . . Sizes 12 to 20*
In Chicago . . . MARSHALL FIELD & CO. *In Dallas . . .* NEIMAN-MARCUS
For Shops in Other Cities, See Page 136

Sunny Weather Mesh

Dress, *below*, in pink, blue, luggage, or citron

Heart Pocket Dress, *below*. Colors: pink, blue, luggage, or citron



The Snap Button Dress, (*above*), comes in string, blue, pink or navy blue.

DUPONT RAYON

Both pages by
RAYON DIVISION
E. I DU PONT
DE NEMOURS & CO., INC.
NEW YORK CITY



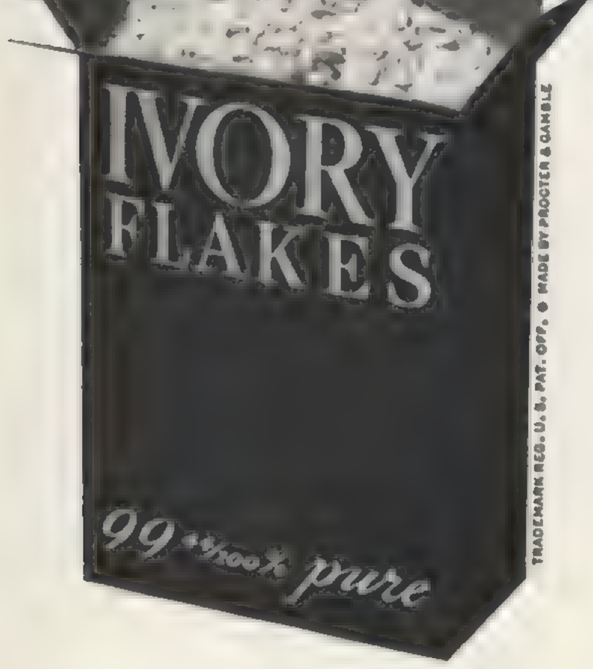
Carolyn's REG.

NEWEST IVORY-WASHABLES

Jackets are "tops" over Carolyn dresses that combine smartness with easy Ivory-washability. There's double value in a Carolyn dress for a washing tag tells how to keep it immaculate by frequent tubbings in pure Ivory Flakes. Carolyn says: "Gentle Ivory Flakes are advised to keep these dresses new. Wash them safely in Ivory suds for everlasting freshness."

Left—Tropictone spun rayon and silk dress with printed jacket. Charmingly wearable and Ivory-washable . . . $16.95. Center—Jacket dress of Ivory-washable Surftone rayon in white or pastels . . . $25. Right—Detach the ribbon jacket and belt to refresh this beautifully Ivory-washable dress of Celanese rayon sherbet crepe. In white or pastels . . . $29.95.





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For the name of the store in your city that sells them, write National Modes, 130 West 31st St., New York City

"Fashion Firsts"*



Left—Square neck and pleats in crepe "Macele," alligator belt, $18.00. Felt halo hat, $8.75. Right—Jacket outfit. Camisole top and swing skirt, with fitted jacket, in rayon crepe "Macele," $22. With felt swagger hat $8.75



Left—Box jacket over one-piece dress with Trapunto embroidery, rayon crepe "Macele," $22. Piqué hat with patent leather, $8.75. Right—Rayon salina jacket over one-piece rayon crepe "Macele" dress, $25.00. Shantung bolero-breton $10.50



Left—Sensational "fundamental" dress in rayon crepe "Macele," $18.00. With gaucho felt, $8.75. Right—Lattice work sleeves and buttons on one-piece rayon crepe "Macele," $18.00. With 18th century bonnet $8.75



Left—Full length rayon Salina coat over one-piece rayon crepe "Macele," together $25.00. With toyo sailor, $8.75. Right—Saddle stitched rayon crepe "Macele" dress, $18.00 with scoop-brimmed felt $8.75

PRESENT "WOMEN IN WHITE" EXCLUSIVE WITH LEADING STORES OF AMERICA



Left—Bolero and form-fitting dress in "Ten Pins" crepe, of Eastman acetate and crepe-twist rayon yarn, $29.75. Right—Heart-shaped decolleté with jacket, velvet bows, and ruffles, in rayon bengaline $22



Left—Cascades of powder puffs centered with velvet bows in an off-or-on-the shoulder decolleté dress of imported rayon net from Bates, $25. Right—Sentimental Val. lace on silk mousseline de soie, off-or-on-the-shoulder . . . $39.75

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Registered FASHION FIRSTS INC., 390 Fifth Avenue, New York, N. Y.


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designed by WOHL
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MODE IN WHITE!
CAPTURE THE
Shoes in brief! Deliciously cool . . . and light as "wings of song!" JACQUELINE revels in the beauty and bareness of white. Clips away backs! Snips away toes! And creates optical illusions for worshippers of the tiny foot! Of frosty-white leathers, finely crafted. Each one, infinitely flattering!
Write us for the name of your Jacqueline dealer.
6.50 and 7.50
WOHL SHOE COMPANY . . . SAINT LOUIS



Town and Country Exclusives by Clare Potter

THE BLOUSE DRESS, *top.* Pleated blouse in patterned cravat silk. Yellow, cyclamen-mauve, or blue over gored white rayon alpaca skirt. Sizes 14 to 20, 39.95 Big white breton hat, 12.50

LINEN SHEATH, *center.* Marvelously cut one-piece dress with pockets for monogramming. Grainy linen in yellow, white, cyclamen-mauve, aquamarine or gray. In sizes 12 to 20, 35.00

SHIRT-TOP DRESS, *bottom.* One-piece dress with pleated top in dull mat rayon: cyclamen-mauve, blue, yellow or white. Or in patterned cravat silk: yellow, peacock, capucine. 12 to 20, 39.95

TOWN AND COUNTRY DRESSES—SECOND FLOOR

Bonwit Teller FIFTH AVENUE AT FIFTY-SIXTH STREET • NEW YORK

LIDO-BRAGOZZO* FASHIONS

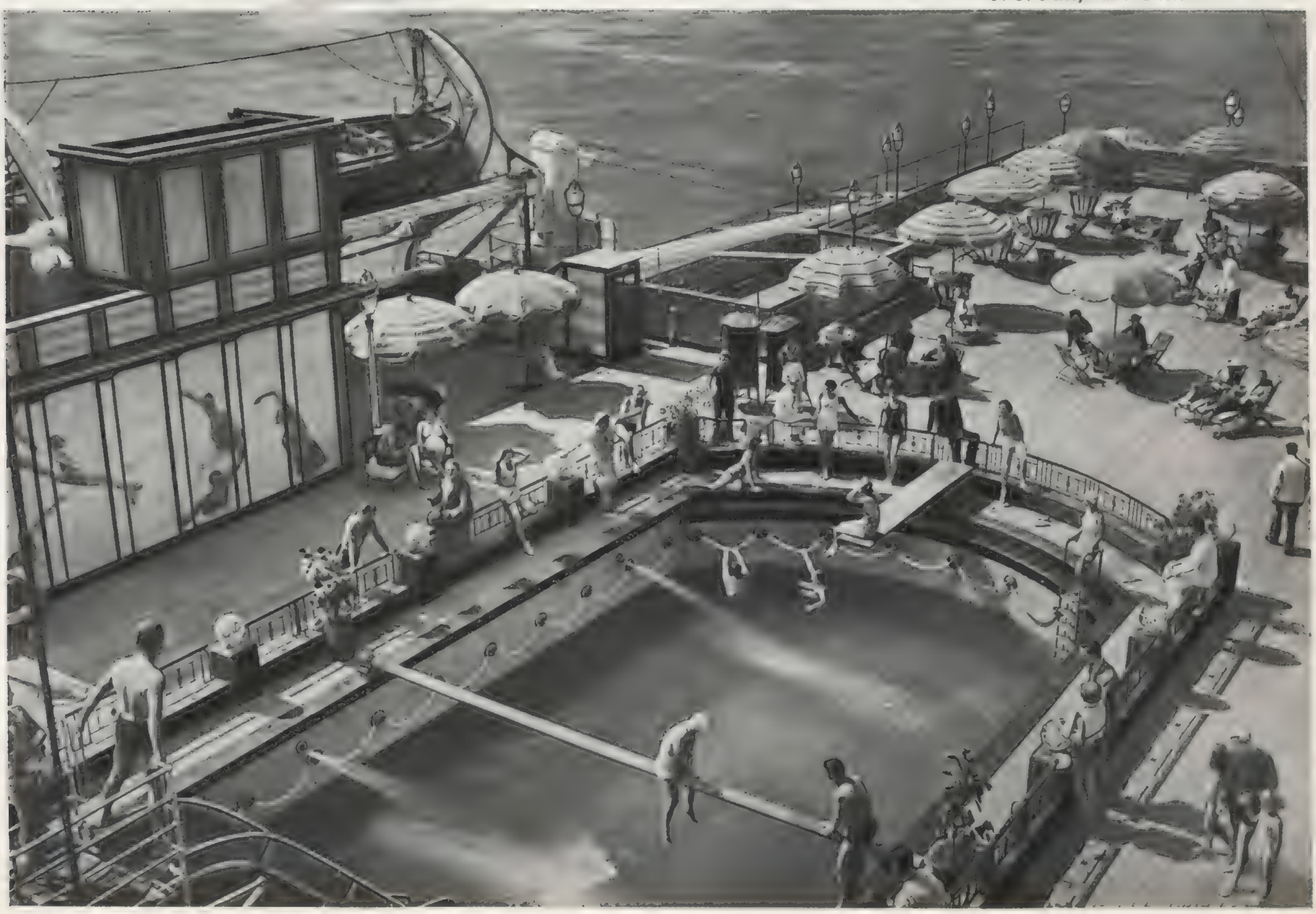
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Sails . . . snails . . . laughing suns and leaping sea-horses . . . quaint, colorful . . . all LIDO-BRAGOZZO! Bright new prints inspired by the gaily painted BRAGOZZI—tiny boats which, for generations, Lido fishermen have built and sailed in the Northern Adriatic. American-designed clothes which will be as famous for fashion as the Italian Liners' Lido Decks are famous for fun!

*Reg. U. S. Pat. Off. Applied For

S. S. Rex, Lido Deck





A. Sea-shells at the sea-shore. Star-fish and other sun-charms on a gay bracelet. Wear a second bracelet of gay colored sea-shells clustered on a gold link chain. **B.** One-piece tailored dress with bloused top and sleek-fitting skirt in Bragozzo print. **C.** Fishnet print play suit of "Peter Pan" fabric with border fly front. Matching dirndl skirt. Scissor frame bag. **D.** For little sister—one-piece, sun-back play suit in duplicate print. **E.** Knotty and nautical—rope-print, rayon Lidoline, one-piece charmer. Matching bag trimmed with rope, framed with shell. **F.** Star-fish print beach ensemble of "Peter Pan" fabric. Shirred Lastex hugs the waist of the long coat. Shirred Lastex swim suit. **G.** Gay cotton square in variety of Bragozzo prints or in fine hand-rolled silk. **H.** Stitched linen visor with peaked crown in blazer stripes. **I.** Dirndl ensemble in Adriatic stripes on "Peter Pan" fabric. Straw sunbonnet, matching peaked crown and chin strap. **J.** Tempting little turban of boat-and-anchor print. **K.** Two-piece play suit of rayon Lidoline. 'Round her head she's tied a bright handkerchief. Her bag of sailcloth trimmed with Adriatic stripes. **L.** Beach shoes of Adriatic stripes, cork soles, adjustable vamp. **M.** Braided cotton belt salutes the Lido with a "pennant" closing of contrasting colored leather. **N.** The bag—rayon Lidoline trimmed with strips and double top-handles of patent. **O.** Adriatic striped rayon Lidoline blouse with eye-catching buttons on front tab. **P.** Bolero and matching sash in rope design "Peter Pan" fabric.

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Center — Exotic Persian plaque prints — Bayadere striped for spectator sportswear. Sizes 12-42.

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Margaret Sommerfeld, famous New York fashion artist, tells why

SPORTS DRESSES



• Groups of pleats liven the skirt of a printed acetate sports dress. A *Talon* fastener keeps the side placket smooth.

• Shirred crepe cardigan top plus a matching pleated skirt in plain crepe. *Talon* fastener closes skirt placket.

• Polka-dot rayon fabric in a hop sacking weave makes this one-piece dress. *Talon* fastener eliminates placket gaps.

Don't let "placket
trouble" make you late
...put your trust in
quick, easy-sliding
Talon fasteners



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REG. U.S. PAT. OFF.

the new fashions feature Talon placket fasteners

MISSES' DRESSES



• A jacket in brown and white Bianchini print completes a slim dress of brown sheer crepe. An invisible placket conceals a *Talon* fastener.

• Bruyere's stiffened hem is used in the tucked skirt of this printed sheer dress. Cape edged in pique. *Talon* fastener in the dress placket.



To give that sleek new sweep to your waistline, make sure Talon fasteners are in all your dress plackets



• White pique dramatizes a chiffon coat. Tailored dress of matching crepe keeps its placket smooth with a *Talon* fastener.

• New features in a dress of flower printed crepe—long bodice, apron skirt, low square neck, *Talon* fastener in the side placket.



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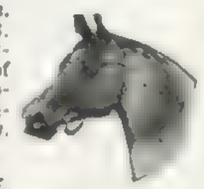
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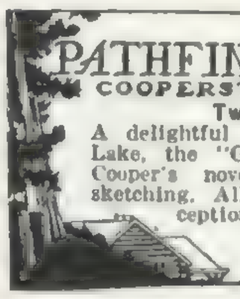


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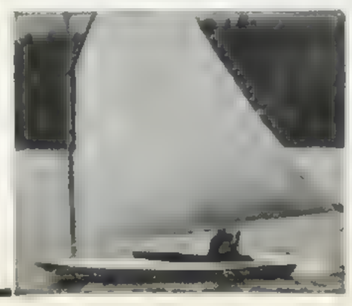
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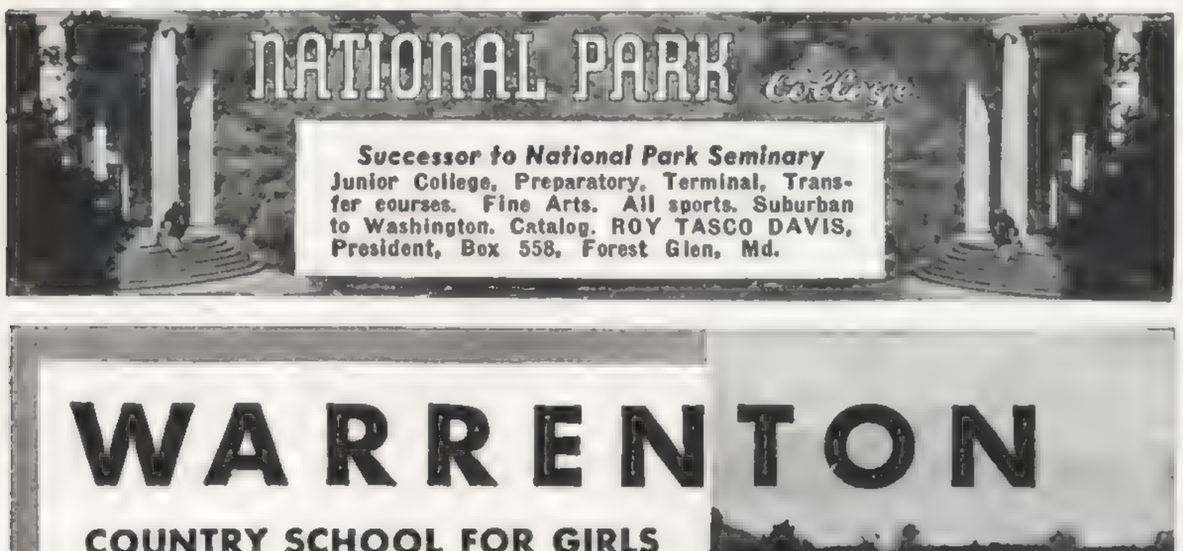


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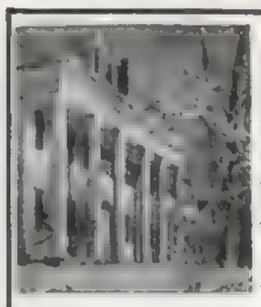
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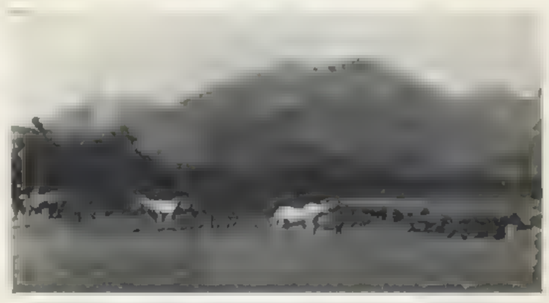
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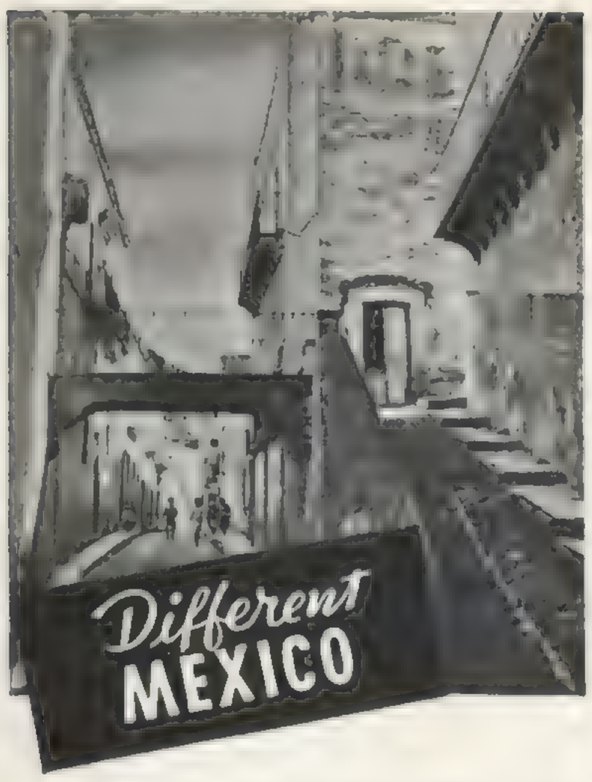
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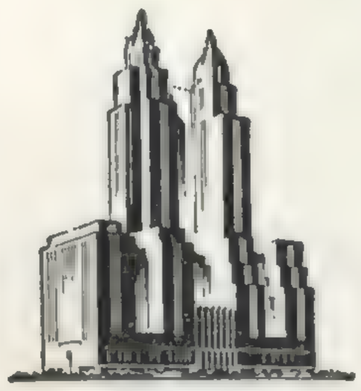
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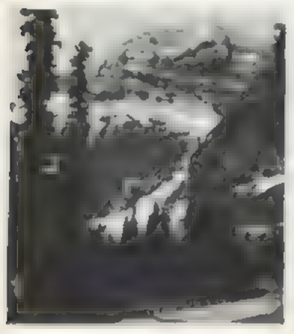
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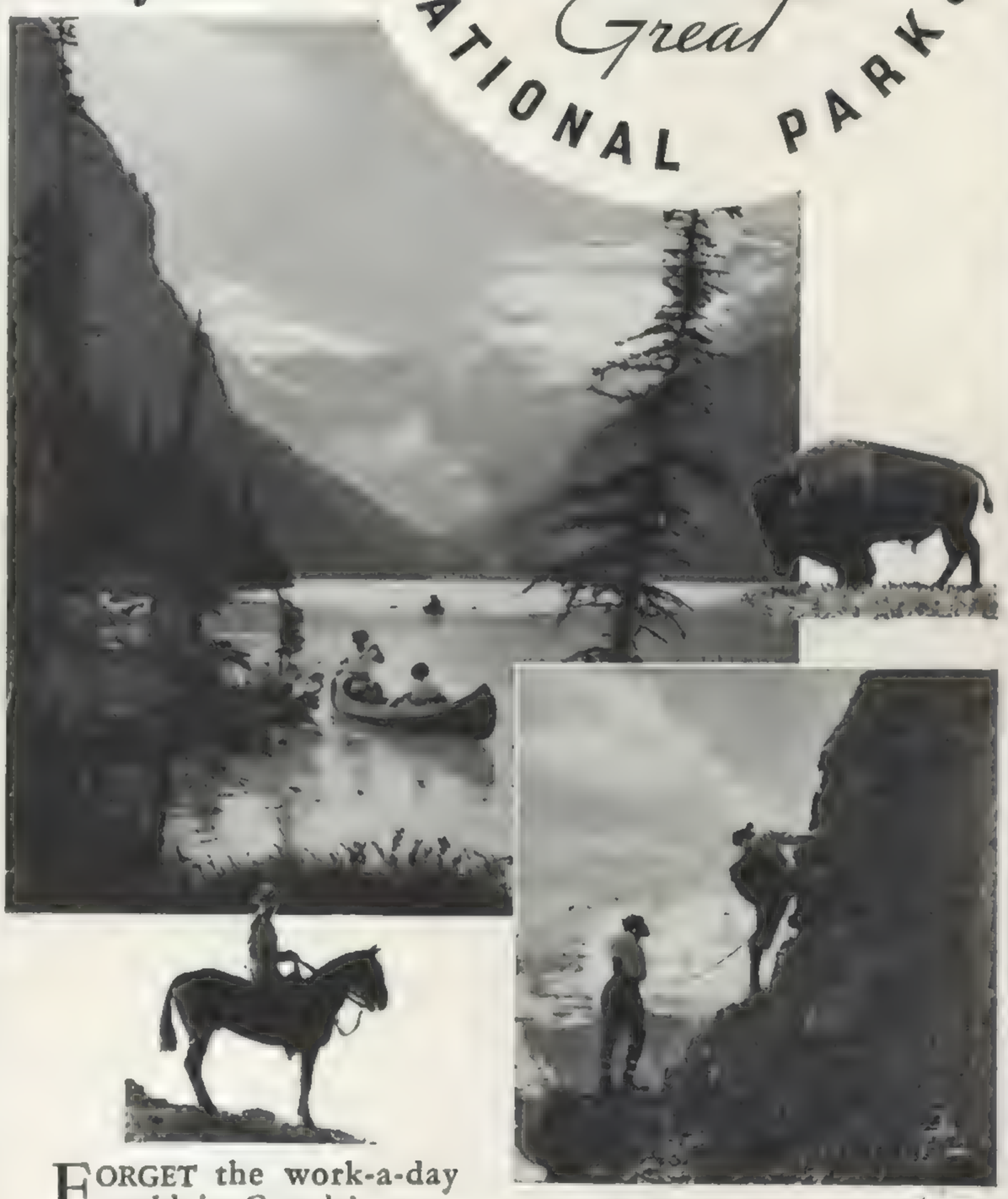
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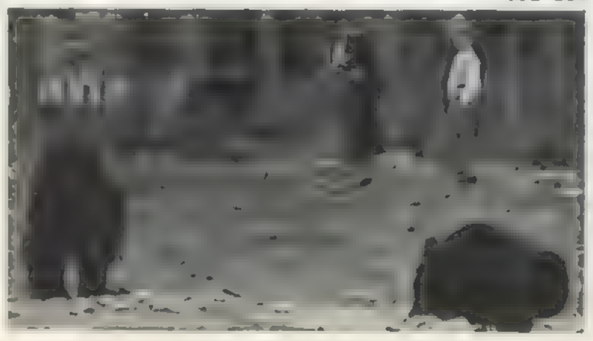
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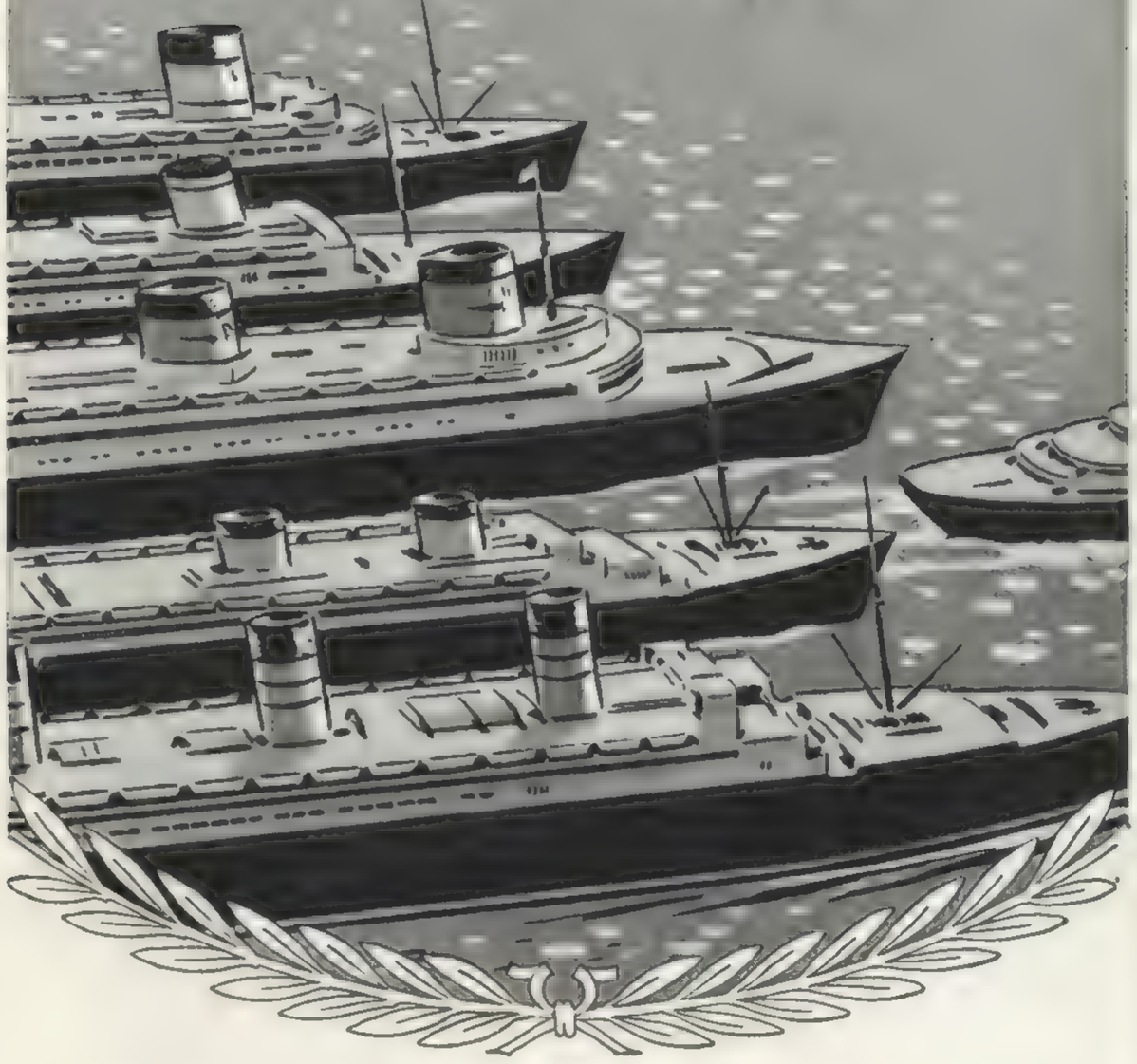


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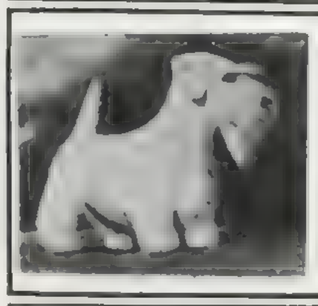
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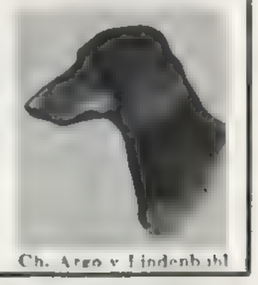

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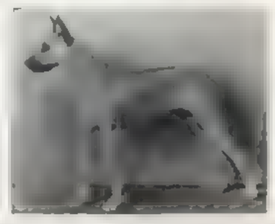
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But though the boy returned to the States with many and varied impressions, he brought back no dogs. It was not until 1921 that he was able to carry out the determination that he had then come to; namely, to introduce the Norwegian Elkhound to America. What he admired in the Elkhound then

OF VOGUE

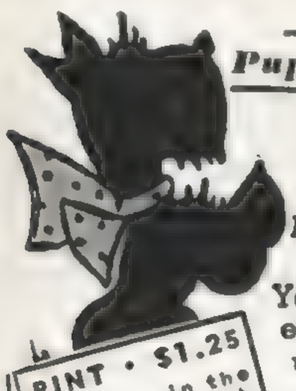
All our advertisers will give their particular attention to letters from Vogue's readers



Ch. Viking av Glitre's ancestors were comrades of the Vikings. Bayard Boyesen

was what he came consciously to seek for later—the expression in animal form of that beauty which is achieved only by sportsmen-breeders who choose their stock for its ability to accomplish a definite purpose and allow Nature, through the centuries, to produce the type—and thus the essential beauty.

In Norway, until recent times, there was only one breed of dog. His skeleton has been found in a stratum, which geologists date between 5,000 and 6,000 B. C. In the mound age, he is found buried by the side of his Viking master; and later, in the saga days—the ninth to the eleventh centuries—the first verbal records already tell of his character and prowess. Hunter always, comrade and companion to the Vikings, the dog was also herder of flocks and defender from wolves and bears, the guardian of lonely farms and *saeters*, and a roamer with hardy men. (Continued on page 40)



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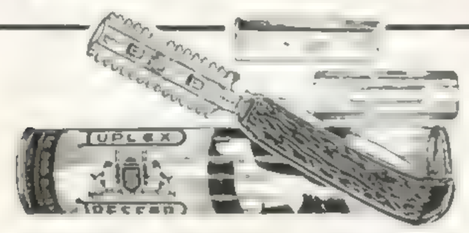
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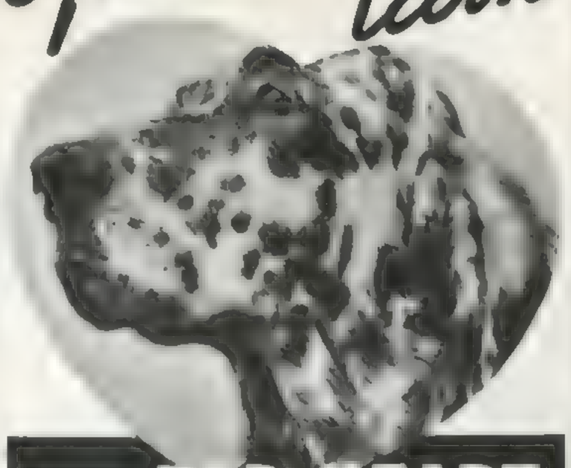
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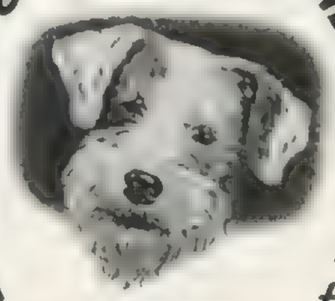


The Norwegian Elkhound puppy is beautiful, endearing, and full of personality. Six youngsters at Green Meadow Kennels

(Continued from page 39) These activities, and the rugged nature of the country in which he worked, developed a dog that is, within his comparatively small frame (about twenty and a half inches at the shoulder and about fifty pounds in weight), tremendously powerful, sturdy, and compact. He is a dog with extreme intelligence, adaptable, fearless, friendly, and absolutely reliable and loyal with child or adult.

Compactness is the very essence of his type. It is the only word italicized in the Standard of the breed. Without it, no matter how showy the tail, how broad the head, you can not have a true Elkhound. The dog that is "leggy," narrow, or shallow, long or flat-sided, can never be typical of the breed. He must be closely coupled (his ribs ending rather near the point of his hips), be wide as well as deep through the heart and lung girth, with a prominent chest and very well-sprung ribs, and a short, wide, straight back. With all this, however, he must not be coarse or burly. For

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OF VOGUE

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his is the Viking, not the burgomaster type, and his powerful muscles must never give an effect of meatiness.

This muscled robustness is the physical counterpart of his staunch and confident temperament. Never "scrappy," the typical Elkhound is ever eager for hunt or play, and ever responsive to his master's wishes. In the house, he is reposeful, and not unduly exigent in his desire for affectionate notice. The owner, who has not hunted in Norway, sometimes finds it difficult to believe that the dog lying in settled stateliness on his hearth is the same dog that, in field or forest, hunting bear, elk, lynx, or mountain lion, is the picture of fervour, fiery alertness, enduring speed, fierce power under perfect control.

It is not, however, as a hunting-dog, but primarily as a beautiful, intelligent, loyal companion that he has won his way in the United States. Therefore, it might be well to give a few hints on how to select an Elkhound puppy.

First, as all puppies are appealing and as no one, however expert and experienced, can tell with certainty just how a puppy will develop, the prospective owner should consider the family or strain from which it comes. Then, other things being equal, select the puppy that feels compact and firm.

If there are many dogs to choose from, pick out those that feel the most compact, and then study for width of chest and head, for heavy bone, and shortness of back.

Above all, remember it is art, knowledge, long experience, and selection that enable a breeder regularly to put forth handsome, sound, healthy, typical specimens from which a fair number will go on to take the highest honours in the show-rings, and—more important from the standpoint of companionship—, to become the friends and comrades of our children and of adults.

BAYARD BOYESEN

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KENNEL CLUB
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THE QUEST OF THE BEAUTIFUL explains all about Elizabeth Arden's beauty treatments with directions for taking care of your skin at home. Three important steps in skin care are discussed—cleansing, toning and soothing. ELIZABETH ARDEN, DEPT. V, 691 FIFTH AVENUE, NEW YORK CITY.

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New York

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VOGUE COVERS

Fair and warmer



There are probably twelve different schools of thought regarding which month of the year is New York's best. At the moment, we're decidedly inclined to the May school—to that distracting sun-swept moment of crazy impulses and sudden dashes to the country (even if you can't go to stay yet.) Below are a few other ways of Maying that we've been thinking about:

You might go to the races. Go out to the Jamaica Track on Long Island, where the Metropolitan Jockey Club race-meeting holds forth until May 7. Or go to Belmont Park at Elmont, Long Island, to the spring meeting of the Westchester Racing Association. The dates are from Monday, May 9, to Saturday, June 4. At Aqueduct, the track opens June 6 for the Queens County Jockey Club races.

You might recondition your tennis game. There are plenty of places where you can do it right here in the city (and you'll start the summer in the country serving aces to your opponents' apologies). At Sixty-First Street and Park Avenue, there's the Gaby Lyons' Court—or rather, three of them. Members can play ping-pong, too, if they like. At Fifty-Fifth Street and Sutton Place is Rips' Sutton Place Tennis Club; and up on the West Side, from Ninety-Fourth to Ninety-Sixth Streets are sixteen more of Rips' Tennis Courts. Still farther up is the Hamilton Tennis Court (Dyckman Street and Nagle Avenue); and for midtown players—the Tudor City Tennis Court, at Forty-First Street and Prospect Place.

You might go garden-admiring. Gardens are never more admirable than they are now. With deference to the prior rights of Wordsworth et al., we cleverly refrain from describing the daffodils you can see at "Paradou"—Mr. and Mrs. John T. Scheepers' garden at Brookville, Long Island. It's only twenty-three miles from New York, and you can go there via the Grand Central Parkway and see for yourself. About the middle of May, an army of tulips springs up to replace the host of daffodils, and irises follow the tulips so your visit can't possibly be fruitless (or flowerless).

Some of the loveliest gardens in Westchester will be open, too, to visitors on Saturday afternoons during May, from two to six o'clock. This is an annual event, for the benefit of the Westchester County Children's Association. You might telephone to them at White Plains 9097, for a full schedule of the gardens and the dates when they may be visited.

You might, on the other hand, go to a baseball game. Secretly, nothing is going to keep us away. The Yankees have finally decided to have a Ladies' Day, and Ladies' Days are fun, more ways than one. Inaugurated on April 29, they're held every Friday, and the only admission for women is a ten-cent government tax.

You might go hiking. May is the perfect month for it, and the New York Central Railroad encourages it by running excursion trains on Saturdays and Sundays to Bear Mountain—where you can canoe and play tennis, as well. Another train leaves before noon on Sundays and takes you to Taconic State Park in the Berkshires, gives you several hours for your tramping, and gets you back to New York around eight or nine in the evening.

Or fishing: The Long Island Railroad makes dawn expeditions to Peconic Bay and Montauk every Saturday and Sunday and, from May 19, every Thursday for fishermen who want to make a real week-end of it. The same Fishermen's Specials return you to New York well before eight in the evening. There's a refrigerated car where the passengers preserve their catch, and prizes are awarded for landing the largest tuna, marlin, striped bass, bluefish, blackfish, sea-bass, and porgy at Montauk; and for the biggest weakfish at Peconic Bay. You can do your fishing from one of the "open-party boats" provided for train passengers, or charter your own craft.

Captain Walt Willis or William Schaaf of the railroad's Fishing Information Bureau at Pennsylvania Station will arrange this for you and help you with any problem your angling entails.



THE TOWN



Or you might go Fold-Boating. Or bicycling. Or picture-taking. We've written about each of these before, of course, but, this year, the New York, New Haven, and Hartford Railroad is combining all three avocations in a single epic excursion that leaves Grand Central at 8:25 A.M. on May 15. At Falls Village, Connecticut, the Fold-Boaters embark on a turbulent voyage down the Housatonic. The bicyclers set forth, armed with maps, on the quiet back roads to Cornwall. And the picture-takers take pictures like mad, all over Falls Village. They beat the boaters and bicyclers back to West Cornwall, however, and get shots of the Fold-Boats as they come skimming over the rapids. And from here, every one continues on his chosen way to Kent, where the train loads up, and the whole entourage returns to town—tired, to coin a phrase, but happy.

Tulle and tulips

We rarely advise any one to do three or four things at the same time, but an exception has to be made for the benefit Flower and Fashion Show that's to be held aboard the *Nieuw Amsterdam* on Friday afternoon, May 20.

In the first place, you'll be welcoming the shining new flag-ship of the Holland America Line. (Its pier is at the foot of Fifth Street in Hoboken.) And in the second place, you'll see a spectrum of massed tulips that would be enough in itself to make you go. Some of the flowers will be supplied from the gardens of prominent Long Island and Westchester people who are on the Exhibitors' Committee. And the balance is the cargo of several thousand rare varieties of tulips sent over by the Holland Bulb Exporters Association on the *Nieuw Amsterdam's* maiden voyage.

You'll have, besides, a preview of fourteen original evening dresses designed by Mabel McIlvain Downs especially for the event. They're to be of layers of tulle and organza—in muted tulip tones. And they'll be worn by the same group of débutantes who assisted at the Seamen's Church Institute booth at the Flower Show in March.

Which introduces the fourth point: you'll be supporting that estimable cause—the Seamen's Church Institute of New York. Mrs. Harold I. Pratt is chairman of the benefit; Mrs. E. Kirk Haskell is vice-chairman, and they're assisted by many members of the Garden Club of America, Garden Clubs of New Jersey, and the Federated Garden Clubs of New York and Connecticut.

Consider the young

...and the Second Annual Children's Spring Book Festival that's being held this week, May 1-7. Its purpose is to stimulate summer reading by children, and to correct the publishing practice of issuing most children's books at the same time, just a few weeks before Christmas. Connected with this is the *Herald Tribune* Books Contest, with two prizes of $250 each for the best books published since last January for children under eight and for older children. Mrs. Dwight Morrow, who has done so much to sponsor progressive education for the young, is one of the judges. Others are Stephen Vincent Benét, Pulitzer Prize Winner; Robert Lawson, the illustrator of *Ferdinand;* Miss Mabel Williams of the New York Public Library; and Mrs. May Lamberton Becker, who edits the page of Books for Young People in the New York *Herald Tribune.*

Thinking of children prompts us to congratulate the Schools Motion-Picture Committee on the success of its doings. It's now in its third year, and a great many people with young children in and about New York have come to depend on the listing of week-end movie programs suitable for young eyes. The proof of this is the fact that, a year ago, when the lists were temporarily discontinued because most of the committee members were out of town for the summer, many letters of inquiry from parents were received by the newspapers. A still better testimonial comes from the children themselves who, after defiantly savouring films not on the list, decided they preferred the approved programs, after all. The notices, as most parents probably know, are printed on Thursday in the *Times,* the *World-Telegram,* and the *Post;* on Friday, they appear in the *Tribune;* and always in *Cue.* (Continued on page 46)

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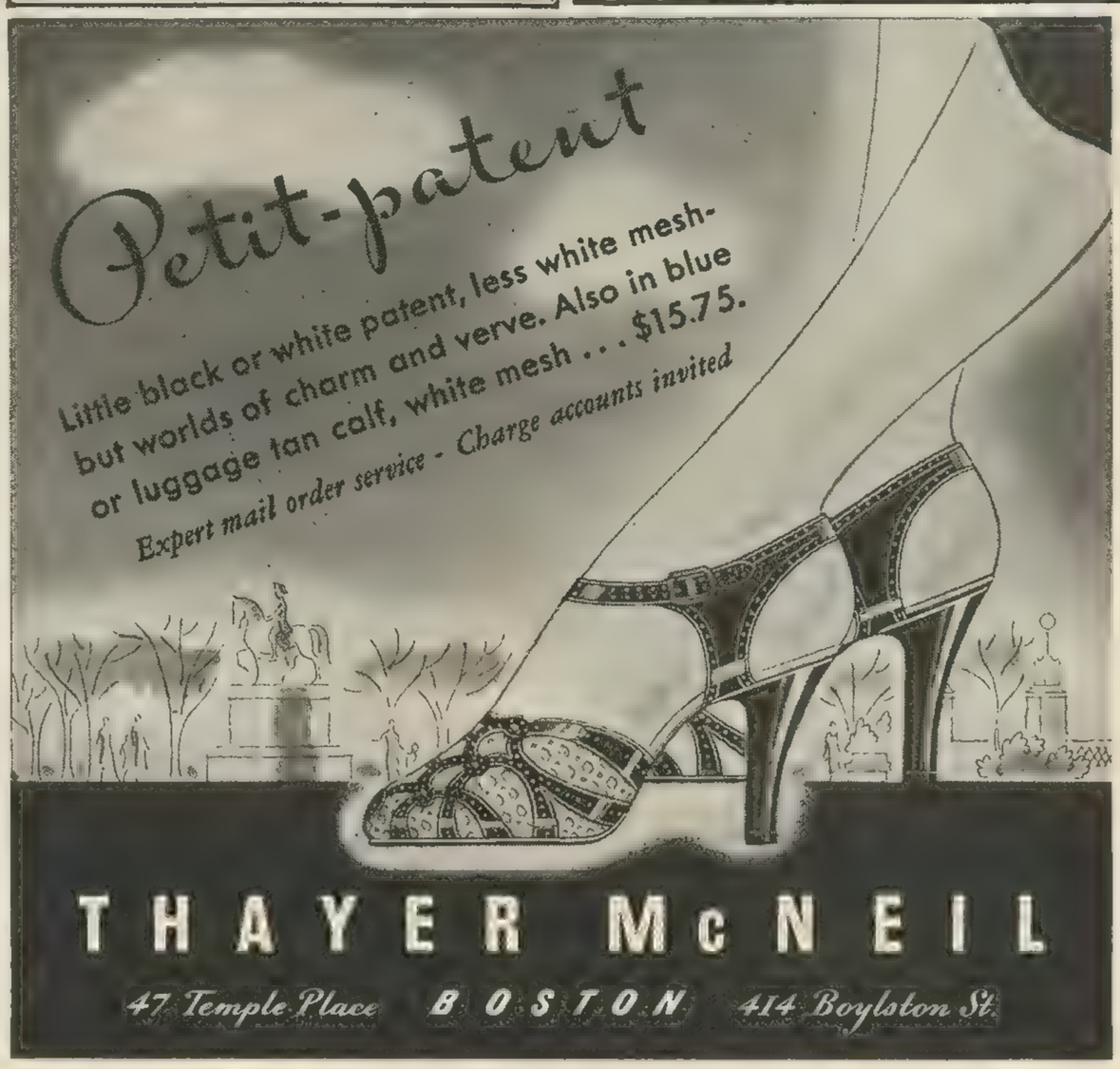
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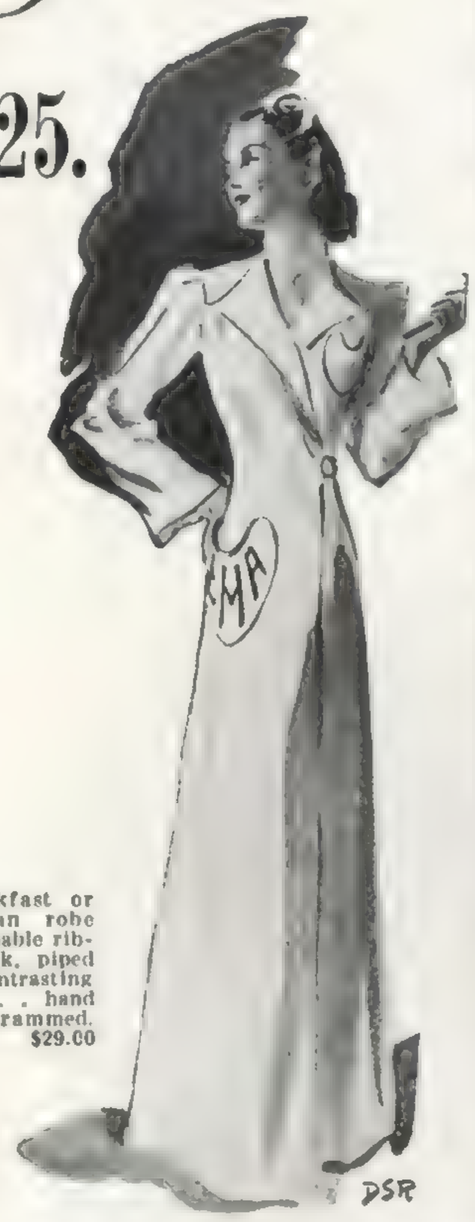




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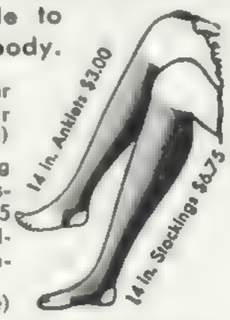
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VOGUE COVERS THE TOWN

Congress meets



When the American Artists Congress puts on a show, the mere fact that the organization has four hundred New York members—all of professional standing—prognosticates an event. And such an event there will be, an exhibition of paintings, drawings, sculpture, and photography, from May 5 through 21, hanging in Wanamaker's Picture Gallery. (Last year, if you remember, their exhibition was held in Rockefeller Center.) Meanwhile, similar shows are being held by the ten branches of the Artists Congress in other cities.

Max Weber, who is represented in the Metropolitan Museum, is Honorary National Chairman of the Artists Congress. The present National Chairman is Stuart Davis—one of the country's famous abstract painters. And the vice-chairmen, none of whom requires any introduction, are Rockwell Kent, Yasuo Kuniyoshi, Paul Manship, Margaret Bourke-White, and Lewis Mumford.

Concurrent with the show will be two symposia, held at Wanamaker's auditorium. Several famous sculptors and painters will conduct the first, which is to be on Friday afternoon, May 6. At the second, on the afternoon of May 13, four prominent art critics will discuss the function of art criticism in America.

Elbow-room

...is a much-cherished attribute when it's found in New York. We heard back in March that there was going to be some at 19 East Fifty-Second Street, and went right up to see it in the making. "It," as you've no doubt guessed, is the new private club called The Elbow Room—for people who not only like to dine well, but quietly.

Its interesting list of charter members includes Mr. Alexander Woollcott, Mr. and Mrs. Alfred Lunt, Mrs. Sinclair Lewis, Mr. and Mrs. George Kaufman, Mr. and Mrs. Irving Berlin, Mr. and Mrs. W. Averell Harriman, Mr. and Mrs. Ward Cheney, Mr. and Mrs. Courtlandt D. Barnes, junior, and Mr. and Mrs. William S. Paley.

Physically speaking, The Elbow Room justifies its name. Mr. Norman Bel Geddes, who built and decorated it, saw to that. You come in through a round foyer to a really spacious, high, copper-ceilinged room for cocktails and dining. It looks twice as vast because the walls on either side are unadorned, unadulterated mirror. And up-stairs, there are three smaller rooms for more dining, backgammon, cards, and general refuge.

The food, by the way, is French, and you can be really comfortable in the beige-upholstered dining-chairs. Even the banquettes at the ends of the main room are comfortable. Altogether, it looks as if one of the pleas that are constantly being voiced (prefaced by "What this town needs...") had been realized.

Addendum



It's no shot-in-the-dark—the sophisticated offspring of Saks-Fifth Avenue that's just opened in Beverly Hills, California. This will be the tenth member of Saks' thriving family of shops, and it's assured of its welcome—by Southern Californians who have been fond enough of Saks-Fifth Avenue clothes to trek East for them; by the West Coast Vogue readers who have written to Saks' for some of their clothes shown in Vogue's pages; by the film folk of Hollywood who are prone to send East for Saks' shoes....

It's rather like a Paris shop, the new branch, because most of the loot is out of sight. What you see is a restful series of carpeted salons for which Mr. Gimbel, president of Saks-Fifth Avenue, selected furnishings in Europe. Paul Williams, the Negro decorator who has done such distinguished work on the West Coast, collaborated with Mr. Gimbel on the *décor*.

One of the four floors houses a shoe salon, of course, that includes Saks' custom-made shoes. There are resort fashions—and the sweaters, slacks, and hand-knitted suits that Californians love. Some of the newest clothes will be shown there even before they make their début in New York. And the air service being what it is, the California shop will be able to send some of its native favourites East to its parent store. On the top floor, there's a beauty salon with an open-air garden terrace and solarium ...all of which convinces us that Saks' newest branch does its family tree great credit.

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SOCIETY

BIRTHS

NEW YORK

Ammidown—On March 19, to Mr. and Mrs. Philip Ammidown (Beatrice Hudson), a daughter.

Archbold—On March 28, in Boston, Massachusetts, to Mr. and Mrs. John D. Archbold (Elizabeth Brown), of "Lewis Farm," Walpole, Massachusetts, a daughter, Anne Archbold.

Forrester—On March 16, in Sewickley, Pennsylvania, to Mr. and Mrs. Robert R. Forrester, junior (Katharine E. Collin), of Rumson, New Jersey, a son, George Clapp Forrester.

Hillhouse—In Kobe, Japan, to Mr. and Mrs. Francis Betts Hillhouse (Anne N. Wootton), a daughter.

Shippee—On March 27, to Mr. and Mrs. Winsor Shippee (Elizabeth K. Hamilton), of Red Bank, New Jersey, a daughter.

Walker—On March 25, to Mr. and Mrs. J. Philip Walker (Edith Cluett), a daughter, Emily Walker.

Whitman—On March 28, to Mr. and Mrs. Roger C. Whitman (Penelope G. Hunter), a son, Grenville Bridgham Whitman.

BOSTON

Boyd—On February 9, in New York, to Dr. John Hillyer Boyd and Mrs. Boyd (Elizabeth Gilmor Locke), of New York, a daughter, Elisabeth Ann Boyd.

Higgins—On March 15, in Cambridge, England, to Mr. and Mrs. Carter Chapin Higgins (Katharine Huntington Bigelow), a son, Richard Prince Higgins.

DENVER

Allen—On March 5, to Mr. and Mrs. Charles L. Allen (Margot Hart), a daughter.

Robinson—On March 3, to Mr. and Mrs. Finlay M. Robinson (Frances Trott), a son.

Sweeney—On February 27, to Mr. and Mrs. Bayard K. Sweeney, junior (Anne Shepherd), a son.

HOUSTON

Kelly—On February 12, to Mr. and Mrs. William Franklin Kelly (Sara McAshan), a son, William Franklin Kelly, junior.

Phelps—On February 14, to Mr. and Mrs. Merrick W. Phelps (Marie C. Lee), a daughter, Marie Louise Phelps.

Pratt—On January 25, to Mr. and Mrs. Fletcher Pratt (Alice Evans), a son, Peter Evans Pratt.

KANSAS CITY

Bunting—On February 23, to Mr. and Mrs. Clarke Stafford Penfield Bunting (Catherine Conover), a daughter, Mary Conover Bunting.

PHILADELPHIA

Brodhead—On March 9, to Mr. and Mrs. Truxtun R. Brodhead (Marie Waggaman Berl), of Wayne, Pennsylvania, a son, Charles Waggaman Brodhead.

RICHMOND

Goodwin—On January 27, to Mr. and Mrs. David Livingston Goodwin (Mary Kathryn Hoff), a daughter, Mary Kathryn Goodwin.

SAINT JOSEPH

Wortley—On March 4, to Dr. Cabray Wortley and Mrs. Wortley (Janet Olmsted), a son.

SAN ANTONIO

Walker—On March 16, to Mr. and Mrs. Philip Walker (Claire Giesecke), a daughter.

ENGAGEMENTS

NEW YORK

Adams-Butler—Miss Barbara Adams, daughter of Mrs. Rand Adams, of New York, and the late Stuart Corlies Adams, to Mr. Hugh Howat Butler, son of Mr. and Mrs. James F. Butler, of Brooklyn, New York.

Audibert-Sturgill—Miss Natalie Audibert, daughter of Mr. and Mrs. Xavier M. Audibert, to Mr. W. Stephen Sturgill, junior, son of Colonel Walter S. Sturgill, U. S. A., and Mrs. Sturgill.

Fuller-Holland—Miss Christine Fuller, daughter of Mr. Frank D. Fuller, of Springfield, Massachusetts, to Mr. Hudson Holland, son of Mr. and Mrs. Nelson C. Holland, of New York.

Pardee-Bates—Miss Margaret Schieffelin Pardee, daughter of Dr. Irving H. Pardee and Mrs. Pardee, of New York and "Edgewater Cottage," Lawrence, Long Island, to Mr. Talcott Bates, son of Mrs. J. Willard Travell, of New York and "Talcott Farms," Westfield, New Jersey, and of the late Reverend H. Roswell Bates.

Rightor-Lee—Miss Jane Pillow Rightor, daughter of Dr. Henry Haskell Rightor and Mrs. Rightor, of Helena, Arkansas, to Mr. Frederick Billings Lee, son of Mr. and Mrs. Frederic S. Lee, of New York.

ENGAGEMENTS

BOSTON

Forbes-Johnson-Storey—Miss Polly Forbes-Johnson, adopted daughter of Miss Harriet Forbes, of New York, to Mr. Charles Moorfield Storey, junior, son of Mr. and Mrs. Charles Moorfield Storey, of Boston, Massachusetts.

BRYN MAWR

Grant-Clark—Miss Elizabeth Chatterton Grant, daughter of Mr. Robert McQueen Grant, of Bryn Mawr, Pennsylvania, and New York, to Mr. J. Dudley Clark, junior, of New York, son of Mr. J. Dudley Clark, of Boston, Massachusetts.

BUFFALO

Stull-Potter—Miss Emily Gertrude Stull, daughter of Mr. and Mrs. DeForest Stull, of Leonia, New Jersey, to Mr. William Hotchkiss Potter, son of Mr. Roderick Potter, of Buffalo, New York.

CHARLESTON, WEST VIRGINIA

Lewis-Hatfield—Miss Caroline Lewis, daughter of Mr. and Mrs. Henry Bradford Lewis, to Mr. Henry Reed Hatfield, son of Colonel James T. Hatfield and Mrs. Hatfield, of Covington, Kentucky.

ELIZABETH

Whitlock-Harris—Miss Ann Louise Whitlock, daughter of Mr. and Mrs. Willard P. Whitlock, junior, to Mr. James Home Harris, son of the late Mr. and Mrs. James Home Harris.

PHILADELPHIA

Leiper-Smith—Miss Jane Leiper, daughter of Mr. George Neville Leiper, of Chestnut Hill, Pennsylvania, to Mr. Robertson Forbes Smith, son of Mr. and Mrs. Clarence R. Smith, of Mount Airy, Pennsylvania.

RICHMOND

Watkins-Minor—Miss Elizabeth Roddey Watkins, daughter of Mr. and Mrs. Claiborne Randolph Watkins, to Mr. George Gilmer Minor, junior, son of Mr. and Mrs. George Gilmer Minor.

SCARSDALE

Kouwenhoven-Gillespie—Miss Sara Marie Kouwenhoven, daughter of Mr. and Mrs. Cornelius B. Kouwenhoven, of Scarsdale, New York, to Mr. William Potts Gillespie, of New York, son of the late William Potts Gillespie and Mrs. Bessie Killian Gillespie.

TROY

Patrick-Tischler—Miss Janet Law Patrick, daughter of Mr. and Mrs. George N. Patrick, of Troy, New York, to Mr. Kirkwood A. Tischler, of New York, son of Mr. Otto Tischler, of New Rochelle, New York.

YOUNGSTOWN

Wilson-Patton—Miss Marion Jeanne Wilson, daughter of Mr. and Mrs. Verne J. Wilson, to Dr. Thomas E. Patton, son of Mr. H. E. Patton, of Pittsburgh, Pennsylvania.



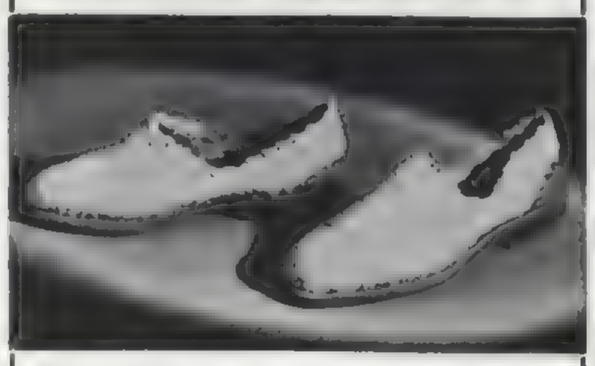
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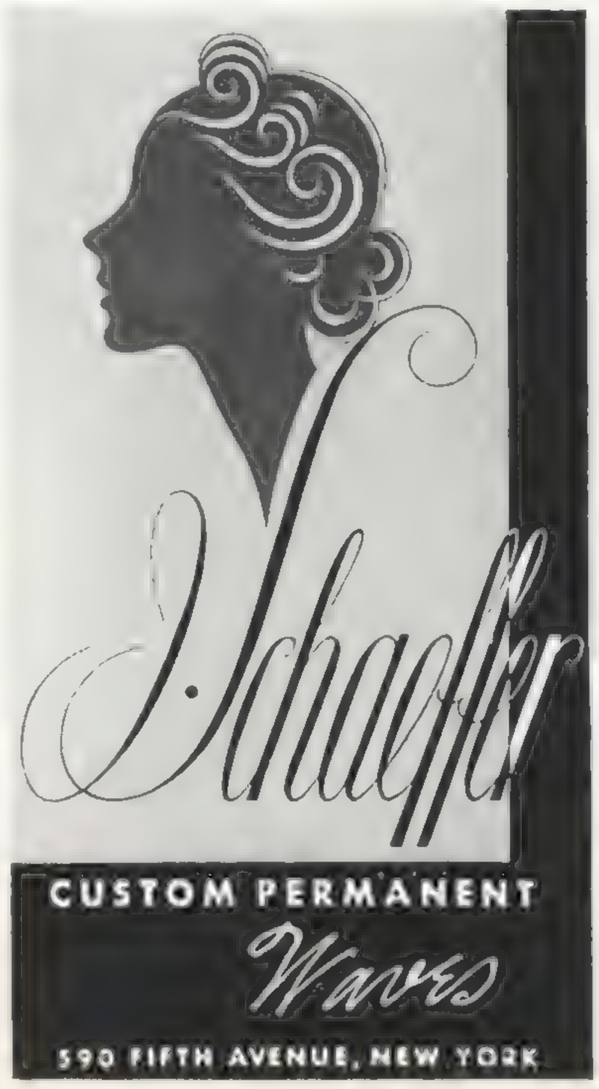
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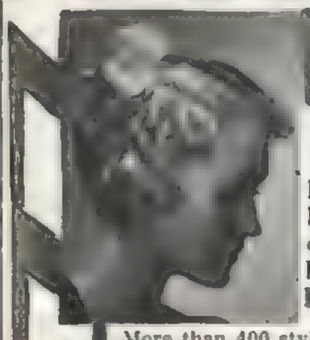
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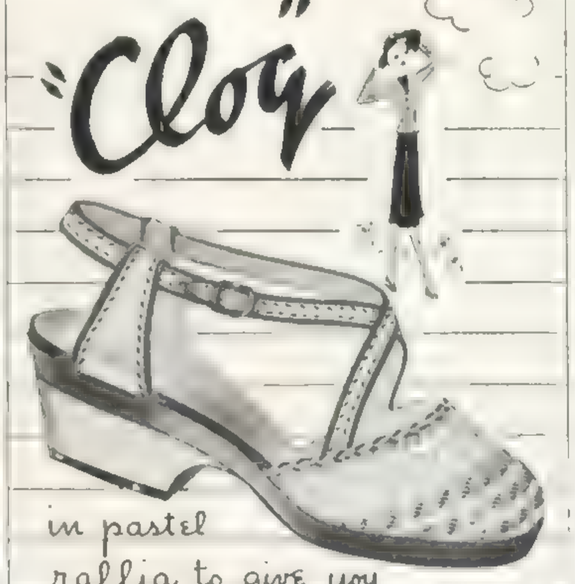
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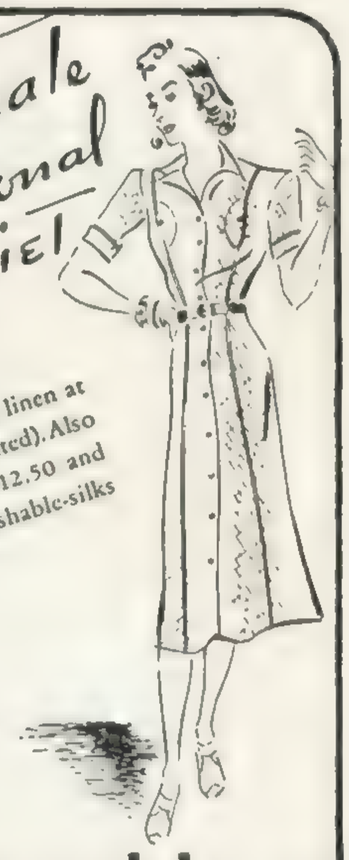


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SOCIETY

WEDDINGS

NEW YORK

Curtis-Gatins—On April 5, Mr. James F. Curtis, junior, son of Mr. and Mrs. James F. Curtis, of New York, Washington, D. C., and Roslyn, Long Island, and Miss Barbara Hope Gatins, daughter of Mr. and Mrs. Benjamin K. Gatins, of New York and Rumson, New Jersey.

Erhart-Potter—On February 10, Mr. Charles Huntington Erhart, son of Mr. and Mrs. William H. Erhart, and Mrs. Bright Potter, daughter of the late Osborn Wyckoff Bright and Mrs. Bright.

Jenks-Wigham—On March 12, in Saint James Episcopal Church, New York, Mr. Nicholas Cooke Jenks, son of Mr. and Mrs. William Pearson Jenks, of Morristown, New Jersey, and Philadelphia, Pennsylvania, and Miss Rosanne L. Wigham, daughter of Mr. and Mrs. Reginald E. Wigham, of New York.

Lambert-Cover—On February 14, in the chapel of the Madison Avenue Presbyterian Church, Mr. Gerard B. Lambert, junior, son of Mrs. Malvern B. Clopton, of Clarksville, Missouri, and of Mr. Gerard B. Lambert, of Princeton, New Jersey, and Mrs. Elsa Cover, daughter of Mr. and Mrs. Frank Stewart Cover, of Copenhagen, Denmark, and New York.

Osborne-Brockway—On March 24, in the chapel of the Church of the Heavenly Rest, New York, Mr. Harold S. Osborne, of Upper Montclair, New Jersey, and Miss Dorothy Brockway, daughter of the late Dr. Frederick John Brockway and Mrs. Brockway, of New York.

Peabody-Robinson—On February 8, in Paget, Bermuda, Mr. Julian Livingston Peabody, of Westbury, Long Island, son of the late Mr. and Mrs. Julian L. Peabody, and Miss Celia Randolph Robinson, daughter of the late J. Randolph Robinson and Mrs. Robinson, of Westbury.

Peltz-Adams—On January 29, in the Phillips Exeter Academy chapel, Dr. William L. Peltz, son of Mr. and Mrs. W. L. L. Peltz, of Albany, New York, and Miss Margaret Ruth Adams, daughter of Mrs. Lewis Perry, of Exeter, New Hampshire, and of the late Mason Tyler Adams.

Richmond-Gregory—On April 9, in the chapel of Saint Bartholomew's Church, New York, Mr. William Dunn Richmond, of New York, son of Mrs. Arthur L. Walker, of Dongan Hills, Staten Island, and of the late Stacy C. Richmond, and Miss Jean Lovell Gregory, daughter of Mr. and Mrs. Walter Dymond Gregory, of Montacute, Oakville, Ontario, Canada.

Ten Eyck-Hoyos—On March 17, Mr. John C. Ten Eyck, son of the late John C. Ten Eyck and Mrs. Ten Eyck, and Countess Alice Hoyos, daughter of Lieutenant-Colonel Clarence Browning Smith U. S. A., and Mrs. Smith.

Thayer-Mohun—On March 17, in Darien, Connecticut, Mr. John Otis Thayer, son of the late Reverend Dr. William Greenough Thayer and Mrs. Thayer, of New York and Ipswich, Massachusetts, and Mrs. Rickard Mohun, daughter of Mr. Edgar Rickard, of New York and New Canaan, Connecticut.

BALTIMORE

King-Whiteley—On April 8, in the Eccleston chapel of Emmanuel Protestant Episcopal Church, Mr. Norval H. King, son of the late Norval H. King and Mrs. King, and Miss Charlotte Ludlow Whiteley, daughter of Mr. and Mrs. Stockett M. Whiteley.

Stone-Cator—On March 2, in the Madison Avenue Baptist Church, New York, Mr. Walter Stone, of New York, and Mrs. William Whitfield Cator, junior, of Baltimore, Maryland, daughter of the late Henry C. Glantz and Mrs. Glantz, of Middle River, Maryland.

Zamboni-Wagner—On February 14, in Washington, D. C., Mr. Juan Paul Zamboni, of Buenos Aires, Argentina, son of Mr. Augentine Zamboni, and Miss Virginia Wagner, daughter of Mr. and Mrs. Herbert A. Wagner, of Baltimore, Maryland.

CHARLESTON, WEST VIRGINIA

Dawson-Noyes—On March 10, Mr. William M. O. Dawson and Miss Virginia Meade Noyes.

CHARLOTTE, NORTH CAROLINA

Gilchrist-Young—On February 12, Mr. Peter Spence Gilchrist, junior, son of Mr. and Mrs. Peter Spence Gilchrist, and Miss Carrie Marshall Young, daughter of the late Dolph Moore Young and Mrs. Young.

CLEVELAND

Herrick-Crofut—On February 9, Mr. Henry Crowell Herrick, son of Dr. Frederick C. Herrick and Mrs. Herrick, and Miss Ruth Gage Crofut, daughter of Mr. and Mrs. William E. Crofut.

Thomas-Narten—On February 11, Mr. Allen Thomas, son of Dr. J. J. Thomas and Mrs. Thomas, and Miss Carol Narten, daughter of Mr. and Mrs. Lyman E. Narten.

DULUTH

Dalton-Buck—On January 1, Mr. George Henry Dalton, of Tucson, Arizona, son of Mr. and Mrs. Henry A. Dalton, and Miss Ann Haviland Buck, daughter of Mr. and Mrs. Frederick William Buck.

LOS ANGELES

Crawford-Sterry—On January 4, in Saint John's Church, Mr. Thomas Harrison Crawford, son of Mr. and Mrs. Clarence Harrison Crawford, and Miss Louise Sterry, daughter of Mr. and Mrs. Norman Sterry.

Harper-Calvin—On January 21, Mr. Joseph Harper and Mrs. Cecilia De Mille Calvin, daughter of Mr. and Mrs. Cecil De Mille.

MEMPHIS

Upton-Coe—On February 5, Mr. George Wayne Upton and Miss Molly Coe, daughter of Mr. and Mrs. Clark E. Coe.

NORFOLK

Harrison-Conwell—On January 29, in the First Presbyterian Church, Norfolk, Virginia, Mr. George Byrd Harrison, son of Mrs. Emma Shelton Harrison and the late Burleigh Carter Harrison, and Miss Isabel Christine Conwell, daughter of Mr. and Mrs. William Wilson Conwell, of Norfolk and Milton, Delaware.

PHILADELPHIA

Chance-Earle—On March 2, in Saint Paul's Protestant Episcopal Church, Chestnut Hill, Pennsylvania, Mr. Britton Chance, son of Colonel Edwin M. Chance and Mrs. Chance, of "By the Way," Haverford, Pennsylvania, and Miss Jane Earle, daughter of Mr. and Mrs. Murray Earle, of Chestnut Hill.

Croasdale-Adams—On April 18, in Calvary Church, Rockdale, Pennsylvania, Mr. Olney Rowland Croasdale, son of Mrs. Olney Croasdale, of Daylesford, Pennsylvania, and Miss Emilie Kish Adams, daughter of Mrs. E. Kish Adams, of Harrisburg, Pennsylvania, and the late John Quincy Adams.

SOCIETY

WEDDINGS

Drayton-Johnson—On March 25, Captain Harry Coleman Drayton, U. S. A., son of the late Mr. and Mrs. William Drayton, and Miss Anne Evangeline Johnson, daughter of Mr. and Mrs. D. Brooke Johnson, of Ambler, Pennsylvania.

Roberts-McIlhenny—On February 22, in Saint Paul's Church, Chestnut Hill, Pennsylvania, Mr. Bayard Henry Roberts, son of Mr. and Mrs. Isaac W. Roberts, of Bala-Cynwyd, Pennsylvania, and Miss Marie Louise McIlhenny, daughter of Mrs. Edgar Allan Poe, of Chestnut Hill.

PITTSBURGH

Conderman-Frew—On February 14, in the Calvary Episcopal Church, Pittsburgh, Pennsylvania, Mr. Theodore H. Conderman, second, son of Mr. and Mrs. Norman K. Conderman, of "Oak Lodge," Bryn Mawr, Pennsylvania, and Miss Margaretta P. Frew, daughter of Mr. and Mrs. William Frew, of Pittsburgh.

READING

Kemper-Muhlenberg—On January 29, Mr. Jackson Kemper, third, son of the Reverend William Kemper and Mrs. Kemper, of Birdsboro, Pennsylvania, and Miss Anne E. Muhlenberg, daughter of Dr. Hiester Muhlenberg and Mrs. Muhlenberg, of Wyomissing, Pennsylvania.

Putnam-Rick—On January 21, Mr. Otto A. Putnam, son of Mr. and Mrs. Aaron A. Putnam, of Bath, New York, and Miss Sarah Ann Rick, daughter of Mr. and Mrs. Arthur Rick, of Sinking Spring, Pennsylvania.

RICHMOND

Lindsey-Knox—On April 9, in Saint Stephen's Episcopal Church, Mr. Daniel Weisiger Lindsey, junior, of Richmond, Virginia, son of Mr. and Mrs. Daniel Weisiger Lindsey, of Frankfort, Kentucky, and Miss Eugenia Macon Knox, daughter of Mr. and Mrs. Conway Macon Knox.

WEDDINGS

Reid-Laird—On February 15, in Wilmington, Delaware, Mr. Joseph Gillespie Reid, of Richmond, son of the late Dr. and Mrs. Joseph G. Reid, and Miss Alice Burwell Laird, daughter of the late Edwin C. Laird and Mrs. Laird.

SYRACUSE

Cooper-Van Duyn—On January 8, Mr. David Ives Cooper, of Orange, New Jersey, son of the late B. Ives Cooper, and Mrs. Cooper, of Syracuse, New York, and Miss Sally Van Duyn, daughter of the late Wilbur S. Van Duyn and Mrs. Van Duyn.

Piper-Kerr—On January 29, Mr. William Scott Piper, son of the late William Scott Piper and Mrs. Piper, of Clearfield, Pennsylvania, and Miss Mary Kerr, daughter of Mr. and Mrs. Walter B. Kerr.

Verbeck-Van Duyn—On February 5, Mr. Guido F. Verbeck, junior, son of Colonel Guido F. Verbeck and Mrs. Verbeck, of Manlius, New York, and Miss Dorothea Van Duyn, daughter of the late Wilbur S. Van Duyn and Mrs. Van Duyn.

TAMPA

Munroe-Taylor—On January 11, in Clearwater, Florida, Mr. John Munroe, of New York, son of the late Henry Munroe and Mrs. Munroe, and Miss Elizabeth Taylor, daughter of Mr. and Mrs. James F. Taylor.

TULSA

Ports-O'Brien—On January 12, in Tulsa, Oklahoma, Lieutenant Robert Allen Ports, U. S. A., of Fort Lewis, Washington, and Miss Kathryn Susan O'Brien, daughter of the late Dr. Leo A. O'Brien and Mrs. O'Brien, of Tulsa.

UTICA

Owens-Nichols—On February 12, Mr. John Owens, son of Mr. and Mrs. Harold Owens, and Miss Jane Nichols, daughter of Mr. and Mrs. Francis Nichols.



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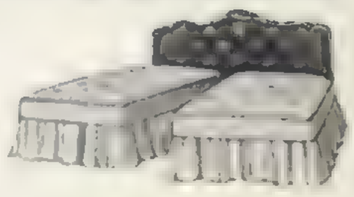
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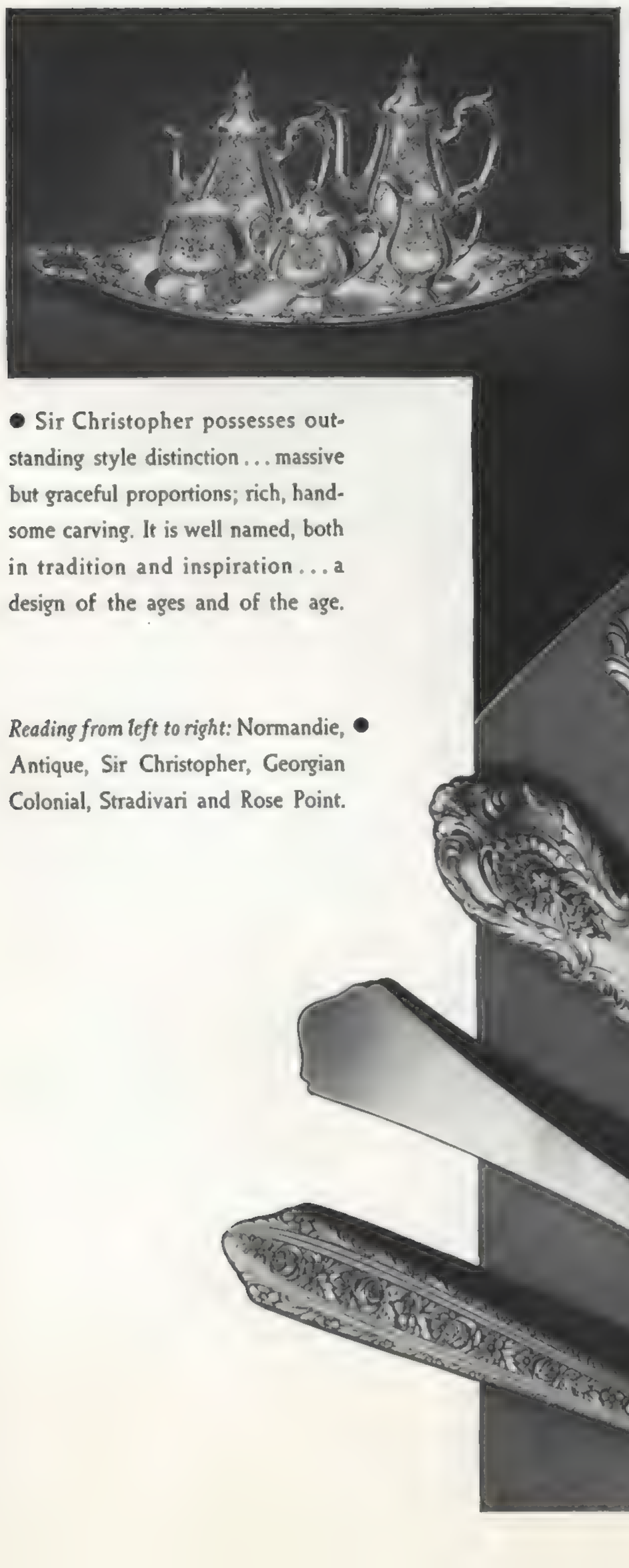
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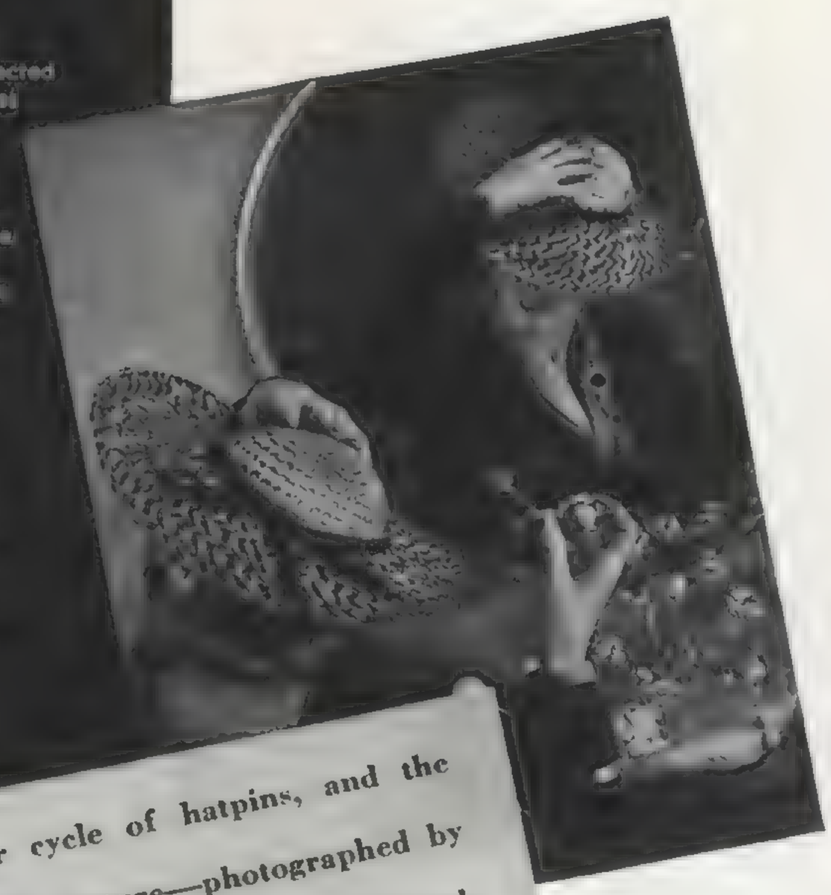
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Another cycle of hatpins, and the immortal gesture—photographed by Anton Bruehl. Straw sailor, wool-and-crêpe dress; at Bergdorf Goodman. Peggy Sage's Wistaria nail polish

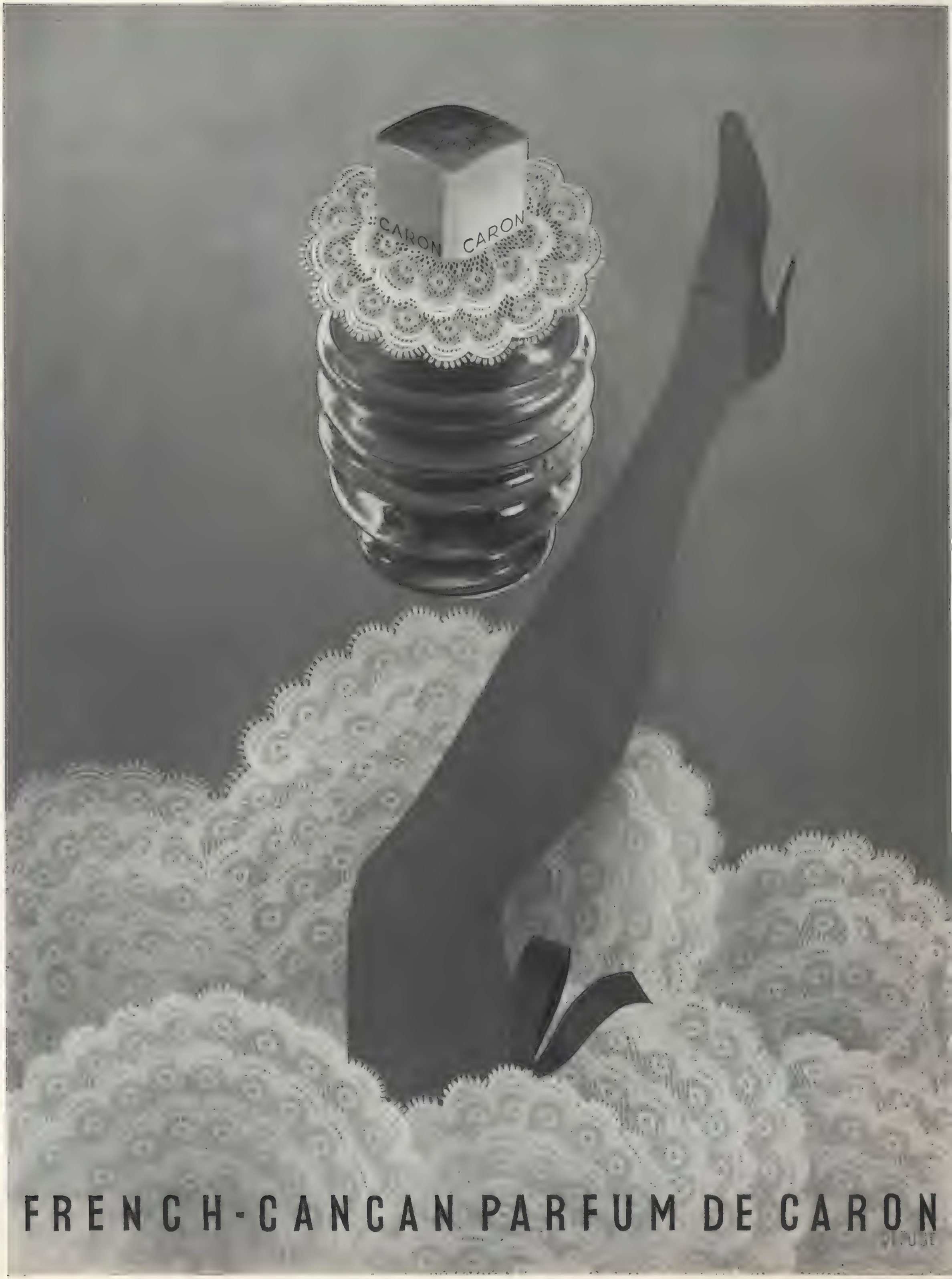
VOGUE

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INCORPORATING VANITY FAIR

May 1, 1938

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"PORTRAIT OF CHILDREN'S PARTY," BY KANELBA • COURTESY OF PAUL REINHARDT GALLERIES

Vogue's-eye view of the Fourth "R"

READING, 'Riting, 'Rithmetic...and now there's a fourth "R" riding high in the nurseries of the land—Rhythm. Even a rattle is no longer regarded merely as a rattle—it's the first step in rhythm training. Infants are given Beethoven with their bottles [see page 59]; two-year-olds are urged to beat cymbals, triangles, and tom-toms; three-year-olds are read poetry far beyond their comprehension—even doses of Shakespeare sonnets.

Nursery classes hop around to music, pretending to be leaves falling, flowers opening. Or clamber over intricate "Jungle Gyms," improving bodily coordination and muscular control. Or swish finger-paints gleefully over huge squares of paper—as much fun as mud pies and more conducive to manual rhythm.

Nor is all this emphasis on rhythm just another symptom of America's dance mania. To turn the nation's young into a race of precocious tap-dancers is not its mission at all. The purpose is psychological, as well as physical. Develop the younger generation's rhythm, and not only will they swim, skate, ski, and swing a golf-club or tennis-racket better, but they'll have more coordination and composure, more balance and poise. And—who knows?—this rhythm may help them to wear their pinafores with more grace and ease. It may well be that the women of to-morrow, wearing their clothes with a lovely fluidity, are the little girls of to-day banging two cymbals together.





TONI FRISSELL

A CHILD'S GARDEN OF VERSES, *by Robert Louis Stevenson, is perhaps the most beloved of all books of poetry for children. It was first illustrated in pen and ink, for children in holland pinafores. On these and the following pages, we have illustrated five of the immortal couplets in a modern medium—high-speed photography. Modern, too, are the children's clothes—described on page 59. But, despite their twentieth-century setting, the verses are the same. And so are the children.*

"I have a little shadow
that goes in and out with me,
And what can be the use of him
is more than I can see."



"Up into the cherry tree,

Who should climb but little me?"



"Happy hearts and happy faces,

Happy play in grassy places."

TONI FRISSELL



"The world is so full of a number of things,
I'm sure we should all be as happy as kings."



TONI FRISSELL

"When I was down beside the sea,
A wooden spade they gave to me,
To dig the sandy shore."

Catch 'em Young

THE best time to ground youngsters in some of the arts of living is when they are babies. The young don't know, they're not supposed to know, that they are getting music and painting and poetry along with pabulum and percomorph. Nobody wants them to grow up into beastly little intellectuals, least of all their mothers. Mothers, with wide faith, simply want them to grow up realistic, civilized, and conceivably good fun.

Mothers give one- and two-year-olds finger-paints; three-year-olds, easels. They put upon nursery walls a succession of paintings, mixing moderns with the old—Picasso, Vermeer, Giotto, and Bellows. (Babies identify bridges from the "Bridge at Arles," boats from art books and art catalogues.) Three-year-olds get ten minutes in museums, no more. The babies don't know, until it is too late, that they have acquired forever a Taste for Art.

Mothers give one-year-olds records of the lovely Strauss Viennese waltzes, Mother Goose songs, Beethoven's "Turkish March," and the "Nutcracker Suite." The three-year-olds get "Rhythms for Children," those excerpts from Chopin and Schubert and Schumann, with the individual instruments brought out so clearly that the youngsters can identify them. The four-year-olds get the *Book of the Orchestra.*

And then they go to the children's concerts, whooping when the tuba does "The Jolly Farmer"; when Saul Goodman, the great tympanist of the Philharmonic, does his comedy act, "The Worried Drummer." In the nursery, the babies learn the art of listening—no toys while the records, usually three, are played. (Children develop an immunity to continuous sound.) They won't be, at any rate, Barbarians Who Snore at Wagner.

Mothers take their three-year-olds to children's book-shops, letting them select and buy Babar, Ferdinand, and Sambo; buy their own "Under the Blue Umbrella," their own "Restless Robin," their own train and boat and animal books. (And babies understand right from the start of it that books are not bludgeons, but must be kept decently.)

And mothers read poetry to get young ears in tune early. It gives babies a lasting feeling for the roll of iambics, of dactyls. Every now and then, a three-year-old gets a stanza from "The Ancient Mariner," along with his "Child's Garden of Verses," his A. A. Milne. He even gets Herrick's "Whenas in silks my Julia goes," Edward Lear and Shakespeare, and practically all of "This Singing World." (Given in homeopathic doses, poetry helps prevent mental rickets, caused by too much doggerel.)

Mothers start a great deal during the first year. Even table manners begin then, with babies holding their spoons properly—not like shovels (Mothers take their three- or four-year-olds up to the Guidance Laboratory at Teachers College for intelligence tests.) They start the youngsters dancing at three, ice-skating in rinks at four, and they rarely worry, not even the mother in the progressive school story, whose four-year-old brought home from school the black report: "Block-building lacks maturity."

Here's what the children on the preceding five pages are wearing:
• The child behind the shadow (page 54) wades in a printed cotton dirndl—right in character with her flying braids; Toby
• Up into the cherry-tree (page 56) in sturdy plaid cotton overalls and lisle shirt; Best
• Happy play in grassy places—the eight-year-old in a lovely yellow linen dress; Bonwit Teller. The four-year-old in a dress of Anderson gingham; Best
• The little turkey charmer (page 57) in a striped cotton dress with attached guimpe; Bonwit Teller
• Beside the sea—plaid silk jersey shirt, gabardine shorts



YOUNGER GENERATIONS

Mrs. Arthur W. Richardson
with her daughter, Constance



Mrs. Crawford Blagden
with Crawford, junior



Mrs. John P. Rutherfurd
with her twins, Ian and Eric



Mrs. Alexander C. Forbes
with her daughter, Alexandra

HORST

FIVE SUIT BRIDGE

In which Frank Crowninshield explains the new game, its rules, bidding, and "widow"

WE might, in America, still be in ignorance of the game of Five Suit Bridge, with its added and malevolent-looking green suit, called "eagles," had it not come to us with such impressive letters of introduction from Austria and England. Though it was only two months ago that it presented its credentials and made its début in New York, it has already fastened its talons on an army of American contract addicts, even on the Cavendish Club, heretofore New York's most hieratic sanctuary of contract bridge.

It is fair to say that most of the die-hard, dyed-in-the-wool contract players are still showing evidences of fury at the sudden introduction of what they insist is only a bastardized form of their sacred contract. But the older among them have forgotten that there was just such an uproar—and the writer remembers it well—when, in the middle 'Nineties, Mr. Henry I. Barbey first introduced old-fashioned bridge to New York, by way of London, to the great chagrin of the inveterate addicts of whist.

They have forgotten, too, the similar outcry that rose to Heaven when auction superseded bridge; or the even greater to-do when contract, bent on murdering auction, first reared its sinister head. And, if we wanted to delve into social history a little more deeply, we might almost hear the moaning and gnashing of teeth that filled the drawing-rooms of Belgravia when, in the late seventeenth century, whist finally supplanted Triumph, the game which Shakespeare has so wittily described for us and from which the word "trump" was originally derived.

The principal objections to the new game, with its added green suit, have thus far been: (First) That the shade of green selected for the fifth suit (a colour probably chosen a little hurriedly by the playing-card companies) is so much of a tone with the black suits that eye-strain and confusion have seemed inevitable.

(Second) That it is difficult for a mere mortal to remember, with anything like accuracy, the fall of the intermediate cards in five suits as against four.

(Third) That the average rubber has been lengthened by approximately ten per cent.; while the financial risks have been increased by approximately the same amount.

(Fourth) That there is bound to be a little bewilderment, among average players, because of the introduction of the extra card known as the "widow."

But the game certainly offers a fascinating way of passing an evening, insulting an enemy, or losing a friend. It is more exciting than contract; the possible bonuses are greater; the bidding is more varied; and the play of the hands—due to the advent of a fifth suit—more engrossing. Furthermore, the widow has introduced us to several new thrills, as widows so often do.

Finally, the beetle-browed experts have less of an "edge" in the new game than they had in contract where—because of their esoteric strip plays, Vienna coups, psychic doubles, throw-in end plays, double squeezes, et cetera—the average player had approximately the same chance as the proverbial snowball which the little boy, by inadvertence, took with him to Hell.

For the benefit of those who are too occupied, or too indolent, to study carefully any of the half-dozen technical handbooks which Five Suit Bridge has already called into being, we will explain, in the briefest possible compass, the game of Five Suit Bridge.

Its rules, bidding, partial scores, penalties, rubber premiums, revokes, method of play, bonuses, overtricks, and doubles are exactly as in contract, save for the following important exceptions:

As has already been explained, there are now five suits instead of four.

A game is no longer 100 points, but 120 points.

There are four values of suits: no trumps count 40 per trick; eagles (the new suit)—30; spades and hearts—25; diamonds and clubs—20. So that a game can be scored by bidding, and making, three no trumps, four eagles, five spades (or hearts), and six diamonds (or clubs). It will be noted that all of these contracts total exactly 120 points, save those in spades and hearts, which total 125.

As there are sixteen tricks, a book consists of eight tricks instead of six. At the ninth trick, the player begins scoring toward game.

In no trumps, even if the adversaries take five tricks, the declarer can still make game. In eagles, the enemy may take, with safety to the declarer, only four tricks; in spades and hearts, three tricks, as in contract; in diamonds and clubs, two tricks, as in contract.

In making your bids, it is better to say "One Spade," "One Club," et cetera, which means that you agree to take nine tricks. Do not begin the bidding by saying nine spades, nine clubs, et cetera.

A new order of slam has been introduced. This is called the super-slam, and nets the bidder 1500 points when not vulnerable, and 2000 points when vulnerable. The bonuses for a small slam and grand slam remain as in contract, but, curiously enough, a small slam is made as soon as fourteen tricks have been taken—two short of all the tricks; while a grand slam is (Continued on page 133)



ANTON BRUEHL • CONDÉ NAST ENGRAVINGS

MUSEUM OF COSTUME ART

The five costumes at the left are part of the exciting collection of the year-old Museum of Costume Art, which has its annual exhibition this month. Practically all the stage-designers have contributed old costumes; the dress designers, their modern variations. The Burmese dancer (with parasol) inspired Mark Mooring, Bergdorf Goodman's designer, to make this jewelled jacket and dress



SUZANNE EISENDIECK, originally of Danzig, now of Paris and New York, is a young painter of freshness and charm, with a distinct style of her own—and a distinct flair for hats. She painted the three spring hats on these pages; all three particularly suited to her talents. MOLYNEUX'S tilted straw saucer (left, above) blooming with lilacs, clouded with a veil. REBOUX'S roll-brimmed straw (right, above) and chiffon veil. (Both hats, Henri Bendel) SUZY'S brilliant ostrich feather toque, opposite, painted by Eisendieck against a spring landscape. Crêpe dress with net ruching, velvet bow. (Hat and dress; Bergdorf Goodman)




Pink make-up
with Pet will a
Clear pink for daytime
Vivid pink for evening



—when you wear the new flower shades

NOW is no time to see your face as in a glass darkly. You have to give it a cool, impersonal study; to look at your facial colour scheme as though you had never seen it before, when it first appears above one of the new pinks or blues or purple or one of the fuchsias that are flowering in the mode.

If your make-up looks yellow or roseate, you are in for a temporary change. Either that, or give up the dress, for there is something in all the new petunia tones that demands pink in your face. Not candy-box pink. Not the pink and white of a china doll. But a dramatic pink, a pink with a little blue in it, the tone of the buds of cyclamen for rouge and lipstick; and a light powder with a faint flush of rose as background.

No matter what your natural colouring is, if you put your face in the pink, you can wear any shade of pink well (except pinks with yellow in them, and they rarely appear anyway).

You can also wear all the blues, and all the fuchsias, and the violets. You will look fresh and fragile in grey, especially if there is some pink on the dress, or if you add pink flowers. You can treat your cyclamen-tinted face as a colour accessory when you wear virginal white. A cyclamen mouth is as dramatic as a jewel with all-black.

Of course, you can't do all this by just putting on a new lipstick and calling it a pink make-up. You have to do it well and thoroughly. In fact, it is a good thing to start with a few mild bleaching treatments at a good salon.

We aren't putting this in to make it hard, and you don't *have* to do it, but it is nice to lighten your face every so often, anyway, and this is a good time for it. (Some do it by the light of a new love in their eyes, but treatments are more concrete.) Whatever else you do, you must have the right powder foundation to start the whole thing off correctly.

Avoid anything with a yellow cast for this powder foundation. Avoid white, because it kills the effect of your colours. Choose a cream foundation with a rose cast. For daytime, use a light creamy powder first, and a second one with a glow in it; for night, have the powder emphasize the rose note more strongly, so it won't be bleached out by electric lights. Rouge must complement lipstick precisely—a more normal, blue-toned pink for daytime; a vivid rose-pink tone for night.

Do subtle things with eye *maquillage* to heighten this type of make-up. Avoid the obvious shadows that match your eyes. Use a bronze shadow by day; use a gold-flecked, soft brown by night, especially created to complement the cyclamen shades. There is something very arresting in the faint, *triste* touch of brown in the midst of the fresh colours of the make-up.

When you go in for this new pink effect, differentiate between the make-up for day and night, because all the component parts have been chosen for their effect under daylight and evening light, and, when you paint a picture, you might as well take advantage of all the artistic aid at hand.

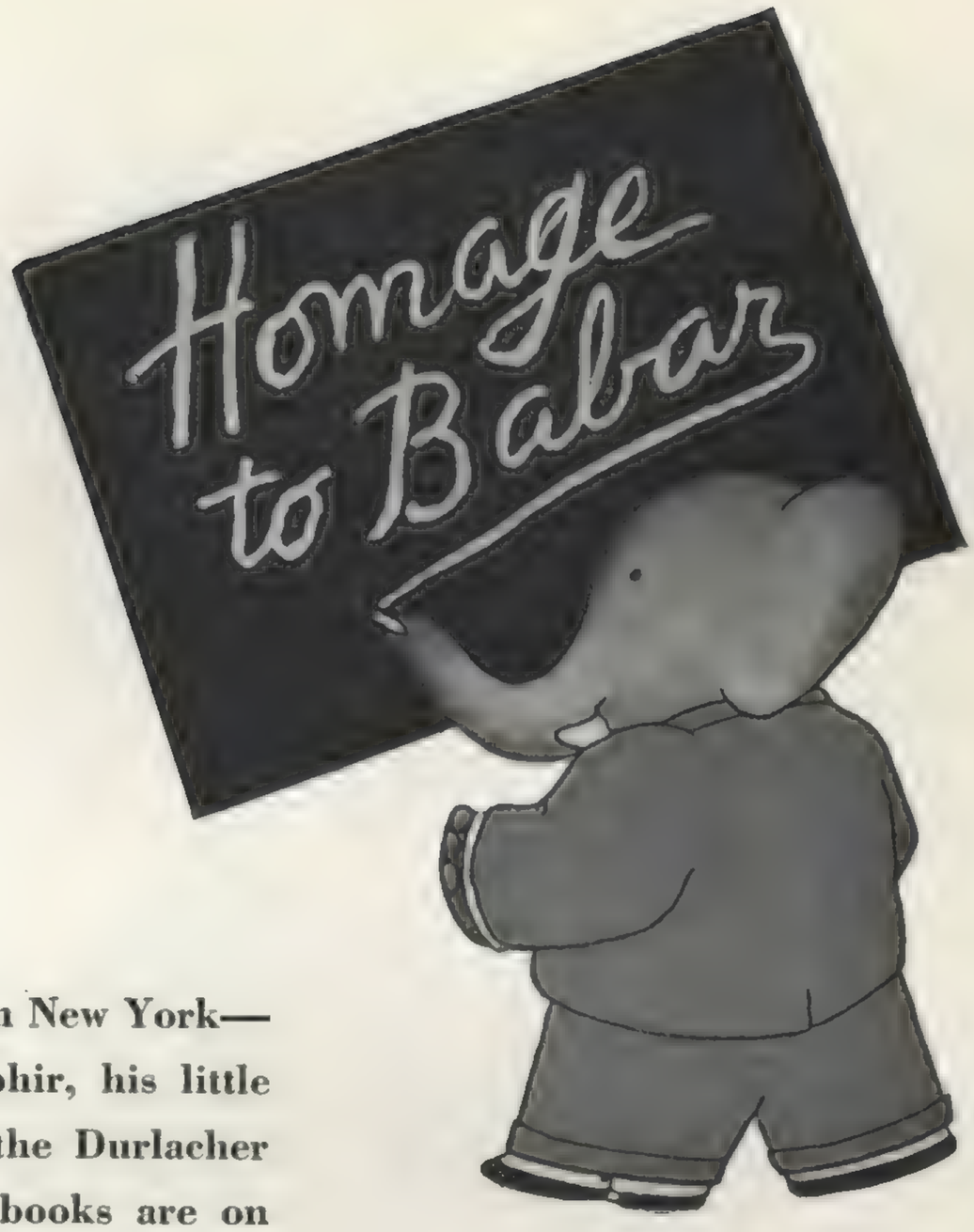
And match your nail varnish to your lips so precisely that you can't tell the colours apart when you hold your fingers directly to your mouth. Otherwise they will swear out loud that all is not in the pink of perfection.

Suppose, inspired by the *trompe-l'œil* quality of the painting on the opposite page, you could deceive the eye so completely that you could lift those Elizabeth Arden cosmetics out of the magazine and apply them skilfully to your own face. You would find that you could then wear with enormous success any of the range of petunia tones which you see in the painted ribbons.

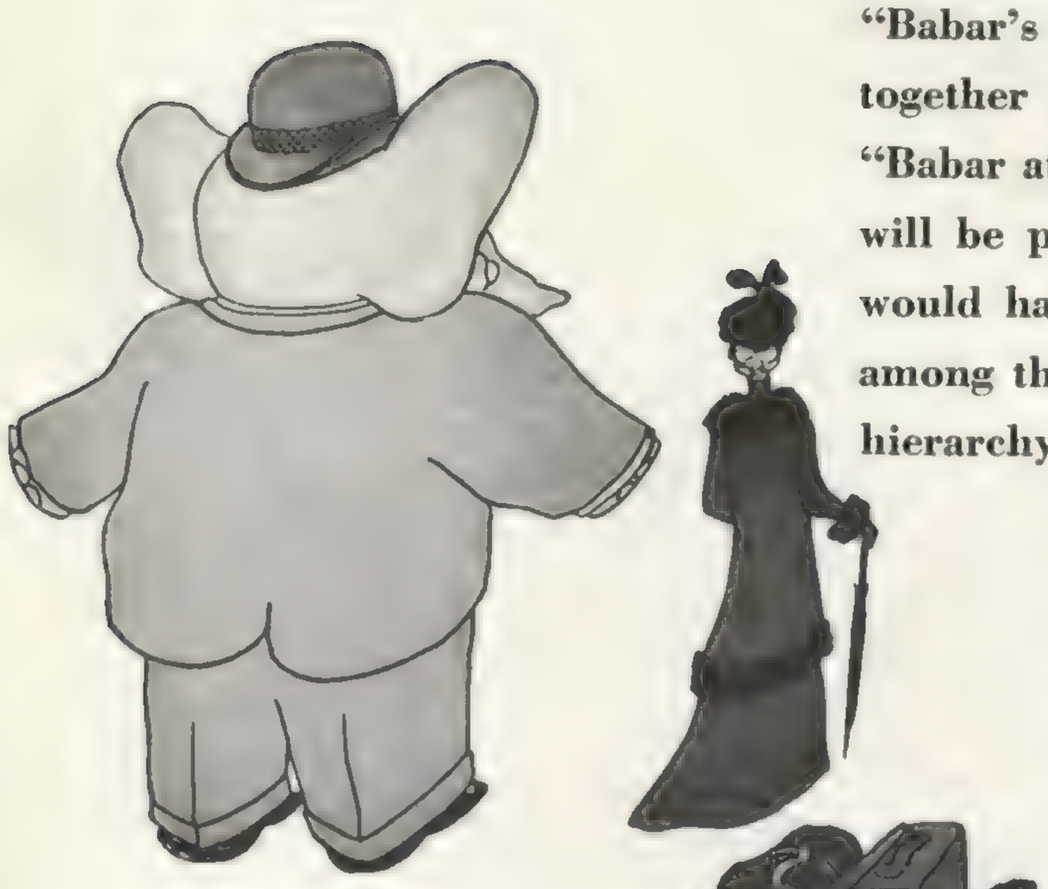
For these cosmetics represent Elizabeth Arden's new Cyclamen make-ups for daytime and evening, of which you read more on this page.

The Suzy hyacinth hat on the lady made up for day and the pink doeskin Daurine glove are from Saks-Fifth Avenue. The dress and Chanel dewdrop hair jewel worn by the lady with evening make-up are from Bergdorf Goodman





BABAR, Roi des Eléphants, is holding court in New York—Babar, his consort Celeste, his friend Zephir, his little cousin Arthur, and all his imperial train. At the Durlacher Galleries, the original drawings of the Babar books are on exhibition in memory of Babar's creator, the late Jean de Brunhoff. Children—over whom the little elephant has established an effortless supremacy, in the few years of his reign—have flocked to this show. So have parents, partly because these water-colour drawings may be bought for nursery walls, partly because they, too, are fascinated by the saga of Babar.

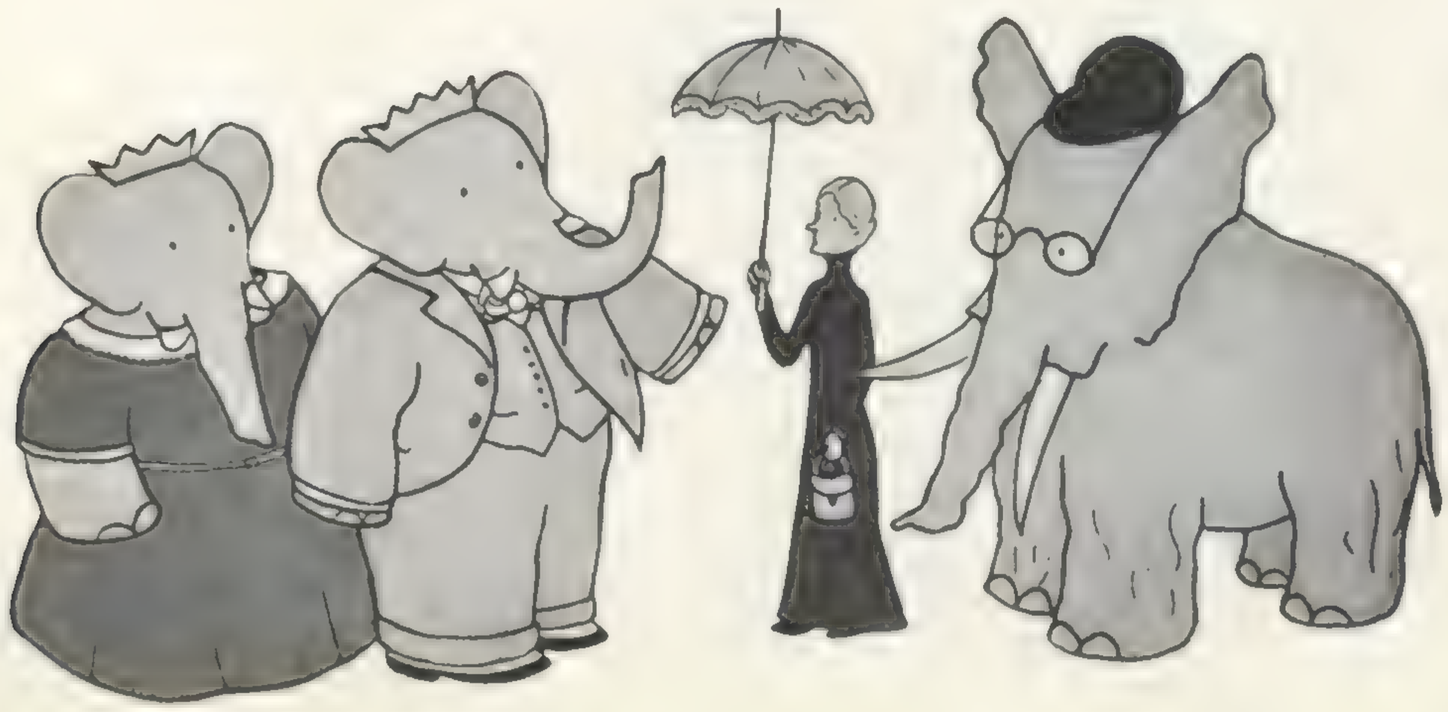


The Babar books, "The Story of Babar," "Babar the King," and "Babar's Travels," were published first in France, and only some years later translated into an English edition. "Babar's Friend Zephir" (that simian cherub) is the latest, together with "Babar's Alphabet." There are two more, "Babar at Home" and "Babar and Father Christmas," which will be published posthumously. But the first book, alone, would have been enough to give Babar a permanent place among the immortal characters of children's literature—the hierarchy of Peter Rabbit, Little Black Sambo, and Alice.

Children and grown-ups alike dote on these simple, rather stodgy stories, which are told with such a disarming blend of naïveté and wit. There is so masterly a grasp of the essential points of interest. There is trimming in plenty, but no verbosity. Take, for example, the return of the dromedaries to Celesteville, the elephant metropolis, laden with gifts from King Babar to his loyally trumpeting subjects. We learn that there were **(Continued on page 128)**

KANGER

CHILDREN CROWD THE DURLACHER GALLERIES TO SEE THE BABAR EXHIBITION



Mind your manners, children

Manners and morals change, from decade to decade and year to year, but mothers are always on the spot—when it comes to teaching their children how to behave. They are torn between progress and reaction; between the modern (or Do As You Please, Dear) school, which may lead to complete anarchy in the home, and the old tenets of polite behaviour, which may produce the much-dreaded inhibitions.

They are also subjected to constant heckling by their children—especially their daughters—who are, naturally, all for progressivism. "But mother—Jennifer's mother lets *her* do so-and-so!" they clamour, and only under cross-questioning will they admit that Nancy's mother lets *her* do nothing of the kind.

The mothers of your children's schoolmates are, therefore, no help. You've got to make your own decisions. But, in our opinion (and that of most of the mothers we've talked to), teaching your children manners doesn't brand you as a rock-bound reactionary. Courtesy, self-discipline, consideration for others—in short, good breeding—have never been a disadvantage to anybody.

Children who know how to behave, and consequently feel at their ease with other people, are far less likely to develop complexes and anti-social attitudes than children who don't; and there is still a right way and a wrong way to come into a room, progress or no progress.

The first time your small daughter goes to visit a school friend is apt to cause you a few sinking-spells. After the usual effulgent interchange of notes between you and the friend's mother (who says that we shall be so glad to have Phyllis for the week-end, to which you reply that it is so kind of you to *want* Phyllis for the week-end), your child is called for, or departs with a suitable chaperon.

Her conduct from then on will be largely dependent on how well you have grounded her in the rudiments of behaviour. If you've done a good job, she will refrain from commenting on the food, differing with any plans the hostess may suggest, strewing clothes around her room, or committing the heinous offence known as Making Work for the Servants.

In general, little girls do not tip the maid after a week-end, although for a longer visit they do; it all depends on whether they have party-dresses that need pressing, or anything that requires extra trouble. In any case, the tip would not be more than a dollar. It's up to you to decide whether or not it will be necessary, and to give your child careful instructions—as well as the requisite cash—before she leaves. While a little girl doesn't take her hostess a present, she must write her a thank-you letter immediately afterward, no matter how laborious her handwriting may be, or how unformed her literary style. (Continued on page 126)

DEEP IN THE SOUTH, almost every little girl has her comfortable, shiny-faced Mammy to sing her to sleep, and—as is the case here—to escort her to parties. This littlest party-goer, holding Mammy's hand for moral support, departs in a pink cotton dress and a Sally Victor Leghorn. Both from Best. Photograph by Toni Frissell



Is this your beauty problem?

It is all very fitting and proper for these animals to be plump or frizzly or jowly; their friends probably think it's beautiful. But such characteristics don't get a lady anywhere. And so if any of these pictures make you squirm guiltily, turn to page 114 for practical solutions of the problems.



Double, triple, or multiple chin?

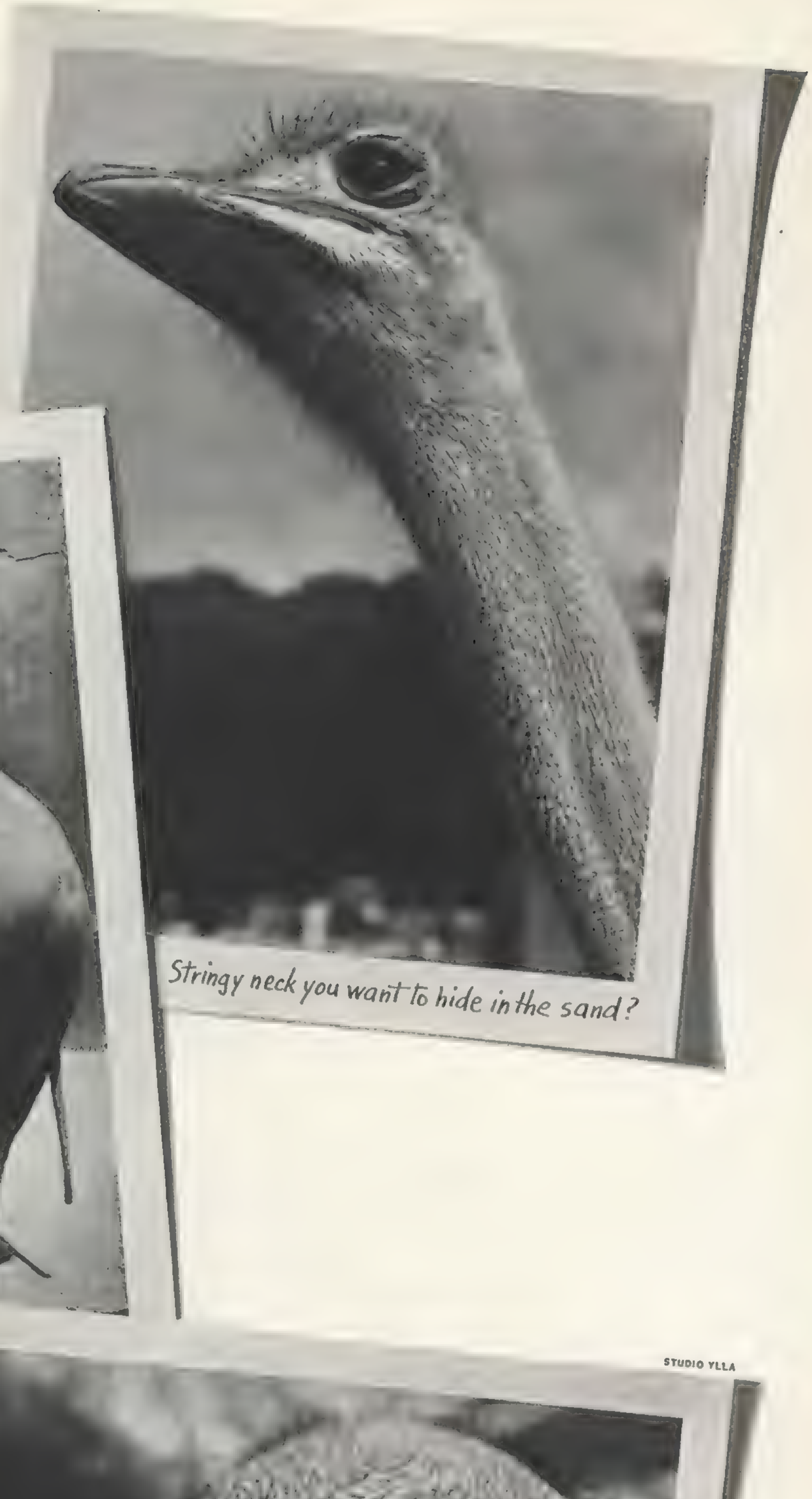


Permanent-wave trouble?

Eyelashes that are few and far between?



Waist-line that is neither here nor there?



Stringy neck you want to hide in the sand?

STUDIO YLLA



Enlarged pores – flaccid skin?

Cited in Paris at night....

More bare shoulders than you could count at the opening of Marcel Achard's new theatrical hit, "*Le Corsaire.*" Seven women in Chanel's strapless dresses—all seven wearing her short lace-cuffed gloves. Madame Achard, the wife of the author, and Comtesse de Montgomery both in the black crêpe dress with white lace edging the décolletage like a Valentine. Mademoiselle Chanel, who will have none of her own bare-shoulder ideas, sitting in the third row well covered up in a white crêpe jacket-dress and white organdie bonnet.

A half-dozen black bow-knots tied in the high-piled coiffure of one woman in the audience. A bib of real white pansies covering the front of Princesse Mestchersky's bodice. Five diamond roses, each one pinning down a real ivy leaf, garlanded around the neck of Baronne Philippe de Rothschild's black dress—all hidden when she entered by a long coat of grey crêpe, banded down the front with grey fox.

At the first night of another new play, "*Cavalier Seul*" (Paris now has two hits on its hands), several of Schiaparelli's pink beaded circus jackets. Schiaparelli, who did the costumes for the show, with her hair piled even higher than usual with ostrich feathers. Madame Champin carrying Mainbocher's huge black ostrich muff and wearing a black dress with gold leaves dangling loosely from shoulder to hem...the same dress ordered by the Duchess of Windsor and Madame Patiño.

At the reopening of Florence's (which has a new orchestra, new pink plaster decorations, and all the familiar faces except Victor's), the beautiful Italian, Diana Varé, in Chanel's strapless black lace dress. At the Heifetz concert at the Opéra, unusual new earrings shaped like a horn-of-plenty.

and by day....

At Molyneux's Mid-Season Opening—a prodigious number of pleats again. Shallow-pleated town skirts worn with short, curved jackets of linen, printed silk, or wool. Pleated beach coats of printed tussur zipping or buttoning over plain linen shorts. Slacks that terminate at the calf, worn with loose coolie coats—minus sleeves. Big brilliant-coloured straw hats. A yellow linen beach skirt with a pocket overflowing with tulips.

At Hermès—handfuls of gloves in delicious shades of pomegranate, wistaria, nasturtium, vitriol-blue, khaki, greyish Bordeaux, oyster-white, blotting-paper pink, lemon-yellow. Gloves with their seams appearing unexpectedly on the palm or top of the hand instead of at the sides. Gloves made of ostrich skin so fine and supple they can be rolled into a walnut shell. Gloves harnessed together with a long leather string, as was once done for forgetful children. Gloves with thumbs in contrasting colour.

A whole new crop of Gainsborough hats. Every time an art exhibit opens in Paris, hats are affected. And the recent British art exposition at the Louvre has mothered a race of Gainsborough and Romney hats...destined chiefly for afternoon or dinner hours. At Marjorie Dunton's, little pink felt tricornes; wide-brimmed pink straws with lace veils; and blond straws with big lace bows. At Suzy's, small black taffeta bonnets with white crochet frills under the brim; big flat black taffeta hats with pink and red roses. Already, this Gainsborough influence has crossed the water and shows up in the dinner-hat appearing on page 76.



INCURABLE ROMANTICS—the current evening dresses. Like this black tulle witchery, with its red flowers and red festoon, designed by Victor Stiebel of London. You add a fan and flighty frilled gloves. Henri Bendel



YOU DINE IN TOWN—with sheltered shoulders, wide skirts. First: Organza dress and Gainsborough plumed hat. Second: Black chiffon and lace enchantress, with ostrich cap. Both: Saks-Fifth Avenue, New York; Chicago



YOU DINE IN THE COUNTRY—looking like a sentimental heroine in blue-and-white piqué, stiff as taffeta. And you dangle (or wear) a white straw hat with blue velvet ribbons and flowers. Russeks; Marshall Field



YOU GO DANCING in a born bewitcher—pink organza with delicate lace bands that divide at the heart-shaped bodice. (The skirt, of course, is mile-wide.) There's a languishing fan. Bonwit Teller; I. Magnin, California



FEATHERS, FANS, FICHUS, BOAS, MUFFS....all the trusty weapons of romance are being wielded again. On the lady at the left—a bird in the hair and a feather boa slithering around bare shoulders. Bonwit Teller

Second: A glistening black feather head-dress to add coquetry to your piled-up coiffure. Bonwit Teller. A feather muff, long suède gloves, and a lace handkerchief. Saks-Fifth Avenue, New York; Chicago; California

Third: A teasing tulle fan with red chenille dots. Bonwit Teller. A seraphic fichu of ruffled pink organdie, to shelter your head or wind around your shoulders. Saks-Fifth Avenue, New York; Chicago; California

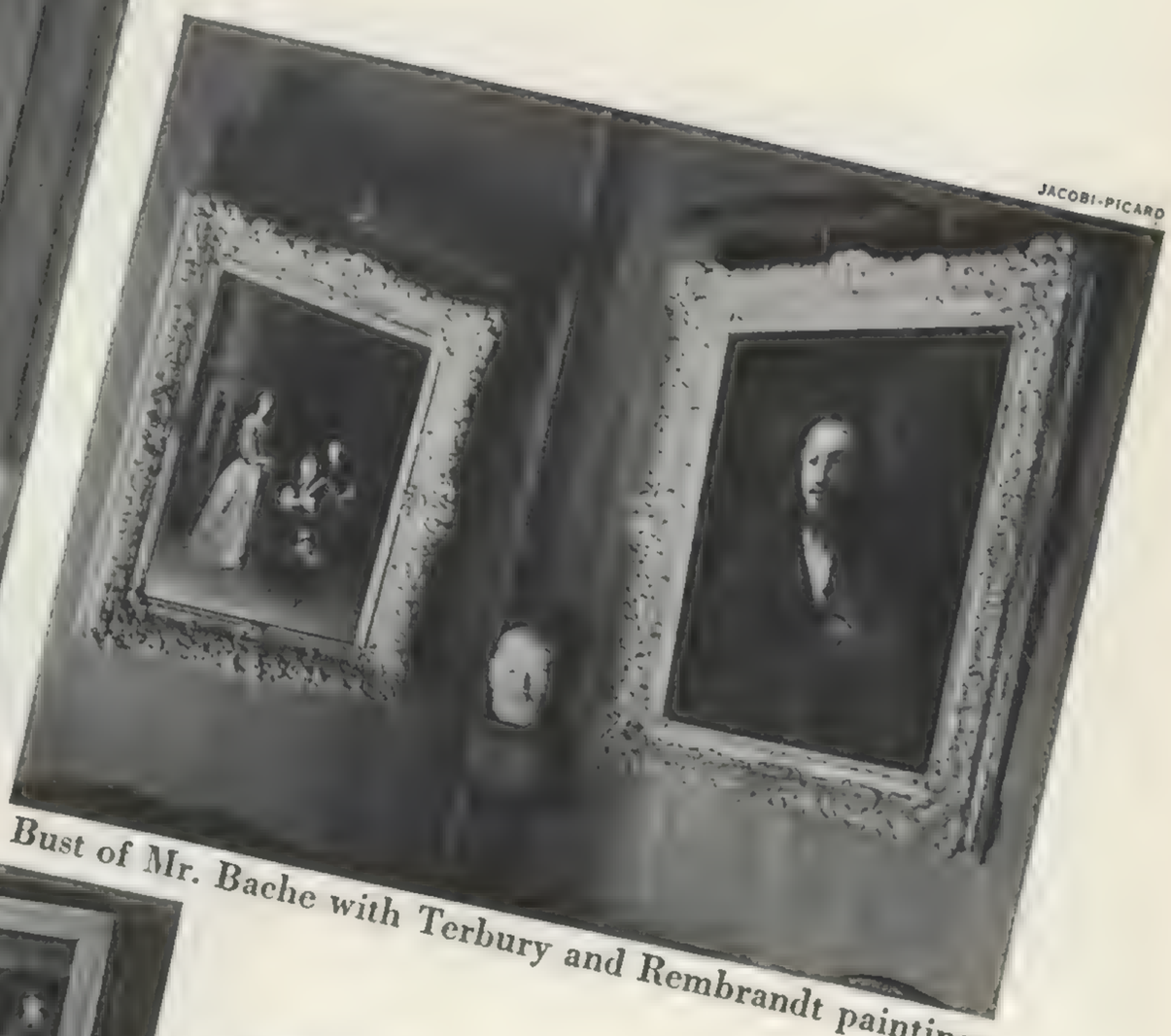


Mr. Francis Warren Pershing with his bride, Miss Muriel Richards, photographed in the home of Mr. Jules S. Bache

HORST



Family portraits and Holbein's "Edward VI."



Bust of Mr. Bache with Terbury and Rembrandt paintings



Triptych by Gerard David above Mr. Bache's favourite sofa



Dutch Room; Van der Weyden portrait (Right)

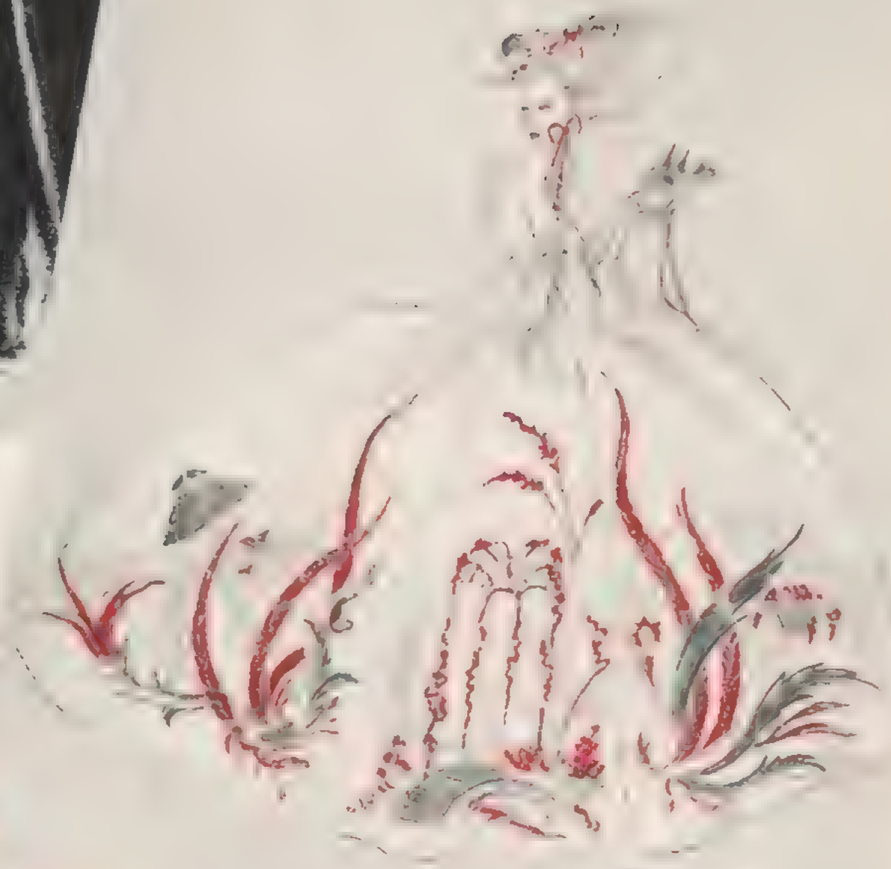
THE FAMOUS BACHE HOUSE at 814 Fifth Avenue is, uniquely, a museum that is also a home. From it, Miss Muriel Richards, Mr. Bache's granddaughter, is being married to General Pershing's son. The bride and groom (opposite) are photographed before the superb "Little Boy in Red," by Goya, one of the paintings in the great collection that Mr. Bache recently presented to New York. Frank Crowninshield's article about the collection appears on page 130

HORST



CHANEL'S ephemeral dress—scattered spangles over blue net, butterflies, a fragile chrysalis of a veil. Boucheron jewels







Adrian designs for Norma Shearer

These are just three of the twelve hundred costumes in "Marie Antoinette." (Norma Shearer wears the vermilion gown, left, with its elegant cockades, to the ball at Versailles; the one at the right to a game of blind man's buff. The black, above, is for Marie's mother, Maria Theresa.) Miss Shearer makes a Hollywood record for costume changes with thirty-four gowns and eighteen wigs. It's her first picture since "Romeo and Juliet," and this time she's fortified by Tyrone Power, John Barrymore, and Robert Morley, who looks more like Charles Laughton than Laughton himself


White straw peon hat; black ribbon swath.
From Bonwit Teller; Marshall Field
White shantung cart-wheel with grosgrain bandeau.
Bonwit Teller; Marshall Field
White doeskin glove, perfect with short sleeves.
John Wanamaker
Chalk-white with purple— significant for summer. A crêpe dress with swishing fulness. Rose Amado

White toyo Breton;
black mesh band.
From Rilla Marie

From Macy's

White doeskin glove with pleated back.

White pearl buttons embroidered on a slender dress of blue crêpe.
Stein and Blaine

White with navy-blue-sheer crêpe tunic-jacket; blue-topped printed dress.

From Gervais

White frosting





The wedge has entered!

1 For summer dinner-dresses—a wedge-soled shoe of kidskin the colour of a faded gardenia, piped and tied with rose. Jay-Thorpe

2 For your country dirndls—a sandal of perforated tan calf, a wedge sole that's solid comfort. Delman shoe from Bergdorf Goodman

3 For all summer long—a white perforated pigskin sandal to wear with the all-white clothes you'll surely have. From Shoecraft

4 For city pavements or sightseeing—a brown suède town shoe banded with calfskin. Ferragamo designed it for Saks-Fifth Avenue

5 For spectator sports—a white buckskin shoe with bright brown alligator toe and a wedge sole, brown laces. From Bonwit Teller

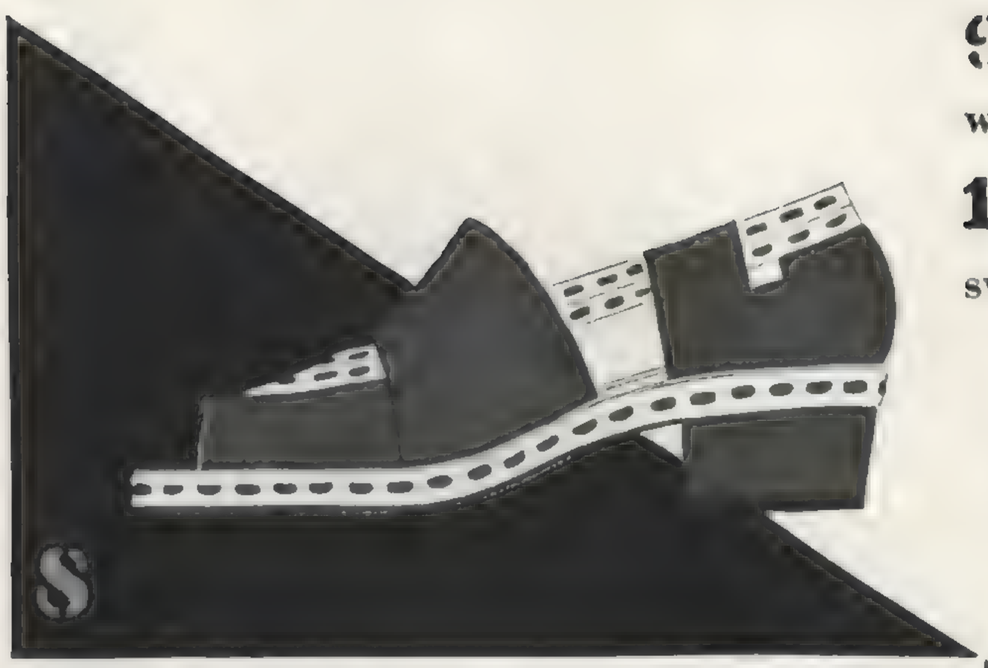
6 For town or country—a copper lizard shoe with a platform sole, late variation of the wedge. Perugia designed it for Saks-Fifth Avenue

7 For your linen suits or for shirt-waist dresses—a natural linen Oxford with copper-coloured laces and a calf wedge sole. I. Miller

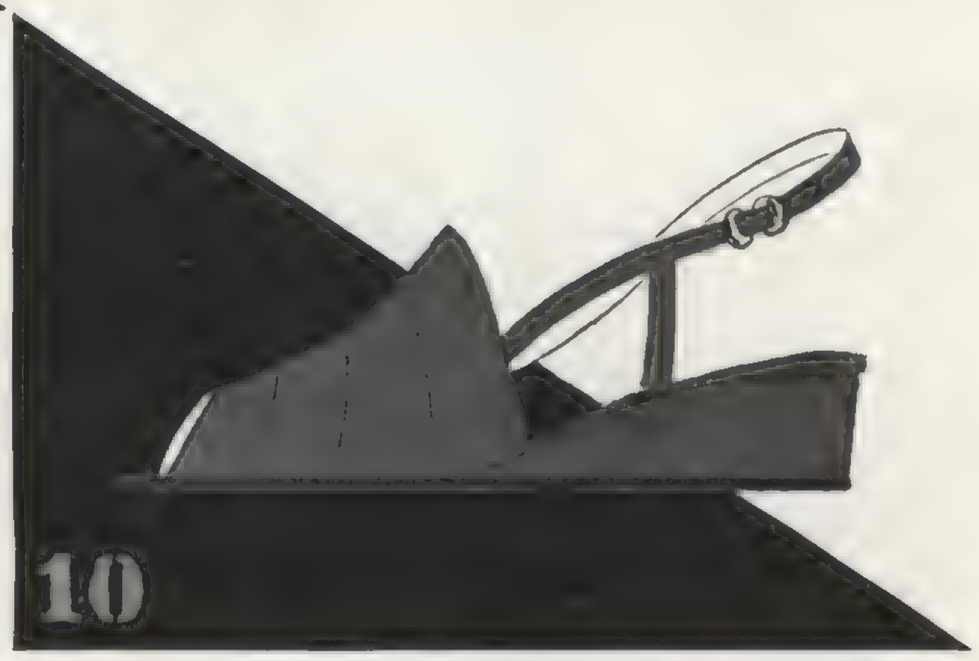
8 For sports clothes—another platform-sole shoe of blue crash linen with white leather laced bands. Customcraft shoe from Best

9 For all those stifling days to come—a wedge-sole shoe topped with cool black linen mesh—coarse but very firm. From Shoecraft

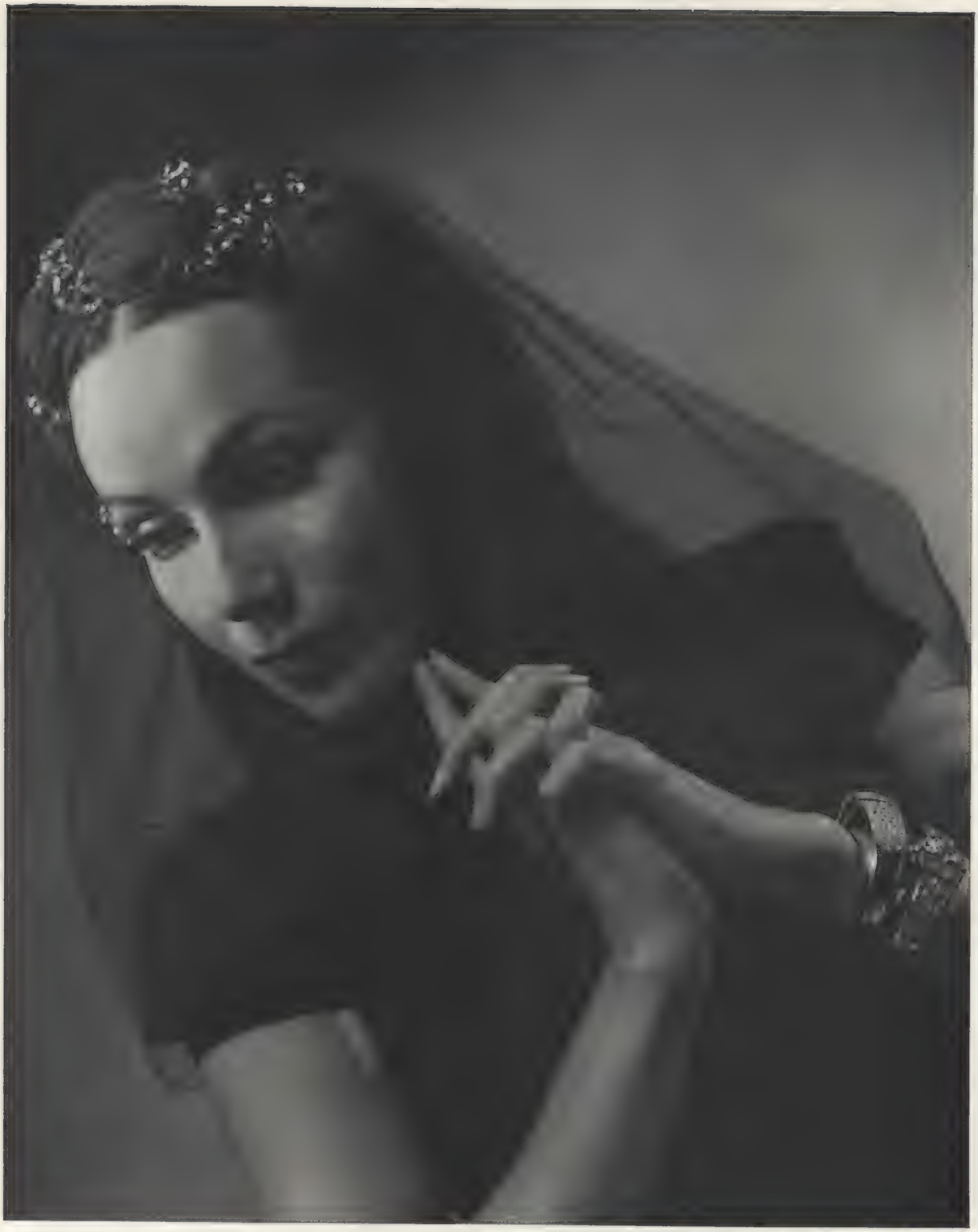
10 For your house pyjamas—a bright red suède sandal with a vamp sweeping high in front. Ferragamo designed it for Saks-Fifth Avenue







The quiet little uprising that began with wedge-soled shoes (Vogue showed them four months ago) has now developed into a full-sized revolution.... the most recent reverberation is the "platform" shoe. Women who bought them first because they were new and amusing now cling to them because they are incredibly comfortable. They are no longer in the experimental stage. They are arrived fashions.



ANTON BRUEHL

Above: Dolores Del Rio's beautiful brooding face, perfectly photogénique from any angle, is framed with a mysterious veiled head-dress of purple tulle and blue stones

Opposite: Joan Crawford, with her plastic beauty and sculptural modern figure, wears her clothes with great distinction. Here, she has on Vionnet's dress of white taffeta



HORST

The smart spectacle

Not even the scoffers make disparaging cracks about glasses any more. The attitude has changed about them...it may have started when sunbathers discovered that goggles imparted an attractive lady-from-Mars look. Or it may all be a part of the modern cult of being forthright, natural, seeing straight. In any case, no one lets vanity blur vision these days.

On these pages, we cite several women whose glasses add to their personal charm. They've made them a part of their character—twirling them while they talk, popping them on or off their noses, gesturing with them. Some of them have small wardrobes of glasses: horn rims, pince-nez, lorgnettes, different types for different occasions. And they look, as you can see for yourself, very attractive. (There's more about personal ways of wearing glasses on page 137.)

SCHALL



Mademoiselle Chanel sees her designs better in large-rimmed glasses



Comtesse Jean de Limur wearing horn rims with her Suzy hat



Madame Jean Ralli wears pince-nez with her Molyneux flower toque



Miss Ina Claire adds glasses to make her "The Duchess of Hampshire"



Mrs. Curzon Taylor in blond-rimmed glasses



KARGER

Mrs. W. Averell Harriman wears dark lenses



HORST

CHARITA BAUER, who is fourteen, played for sixteen months in that nerve-wracking tinder-box "The Women," bringing to it, in her few soft moments, her exquisite delicacy, a young evanescent shimmer that outlines some actresses like phosphorus. Touching, simple, this little girl, with her hair bunched behind, and her direct hits, gave the play its warmth, its only tears. In a brilliant cast with forty-four limelight snatchers, agile at stealing glory, hers was the only new reputation made.

A pupil of the Professional Children's School, she takes her pleasure by appearing on Madge Tucker's Children's Hour at N.B.C. at nine o'clock on Sunday mornings. (She has been on that program for several years with various jaunts into commercial hours.) Just how good Charita is, was seen this year when "Bachelor Born" showed up with a twelve-year-old girl part, played with phony vaudeville trickery by an English actress of twenty-one, who thought apparently that she was doing an adolescent Baby Snooks.

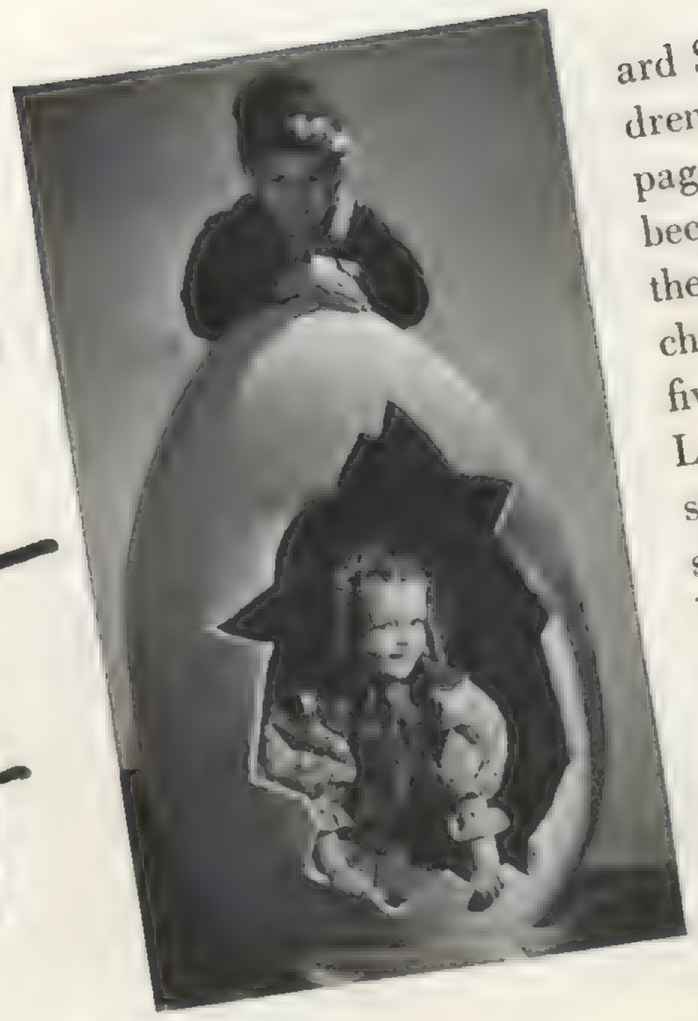
Twelve-year-olds are hard to play even by fourteen-year-olds who go around in little tweed suits, looking exactly like undistinguished little girls of thirteen—until they have heart-break lines to say.



PETER HOLDEN, seven years old, has his name in lights. Ever since the opening night of "On Borrowed Time," Peter's effortless enjoyment of his part—which holds a little bit of tears, some comedy, pain, heart-break, fear, and ordinary boy—has bowled over practically every one, with the exception of Joseph Wood Krutch, *The Nation*'s critic, who was left blank at the sight of a "small boy with his pants down." To that opening night went four-year-old Michael, Peter's younger brother, down from their farm in Dutchess County.

Now, taken out of school, but tutored by his father, Winthrop Parkhurst, an organist who spends much time writing books on music, Peter spends his days in the city, sleeping in the morning, playing in the park in the afternoon, and going to the theatre at night to the only play he has ever known—"On Borrowed Time." Of the two boys with whom he was to share the part, one has left, and the other is his understudy. Precise, and measured, with no fake, Peter acts Pud, for to him Pud is no unconscious, undisciplined creation. By now, Peter and Pud are one—a sturdy, scrooching small boy of delight.

Vogue's spot-light on children



By Allene Talmey

LORNA LYNN MEYERS, who is four, and Howard Sherman, who is nine, are the enchanting children in "A Doll's House." Like the others on these pages, they have distinguished themselves, mainly because they have preserved the one quality which they alone, on the stage, have. They always remain children. Howard, husky, red-cheeked, has been in five plays—a director's dream, a quick study. Lorna, dimpled, blue-eyed, and blond-curled, is a sentimentalized version of herself, a child with the same charm for adults that talking dolls have for little girls.

Lorna's accomplishments are startling. At four she has a hundred-line part; went on the road with the show, recited on the radio a little poem, "The Powder-Puff Baby." (While she pulled on her panty-waist for the photograph at the left, she asked, in a voice like a canary, "Shall I put on lipstick, powder, and mascara?") She loves the stage, the applause, the waits in the dressing-room while she crayons innumerable pictures of "Snow White." The rest of the time she is any lovely four-year-old.

DEANNA DURBIN, fifteen years old, has the lure, the lovely appeal, of a soap-and-water personality in a profession up to its neck in cold-cream. Suddenly beglamoured in front of the camera, her firm fresh voice and firm fresh face have equally suddenly become worth a fortune to Universal. (Metro, which hired her first to play the rôle of Madame Schumann-Heink as a child, wanted merely a child who sang, but not too well.)

This Canadian girl, whose first feature picture was "Three Smart Girls" a year and a half ago, now has two more hits—"A Hundred Men and a Girl," which one of the exhibitor magazines persists in believing made Stokowski, and "Mad about Music," which is on its way to earning more than her second picture. That took in about two millions.

Developing a scunner against interviews, partly because she can not keep up with the hobbies the publicity agents devise, she has grown reticent, evasive, and firmly temperamental, refusing flatly to do anything she does not like. Her daffodil quality, her springy high-school girl looks, and her astonishing voice, have made her now into that amorphous affair, a fifteen-year-old movie-and-radio star, with a following, but no place to go.



HORST



Swedish accent

We can thank the Swedish people for quite a long list...first settlers and photogénique film faces, handsome silver and glass, skis and *smörgåsbord*, fresh slants on decoration and architecture, a fine place to spend the summer (more and more people are taking houses in Sweden for the season), and now...a Swedish accent in clothes.

For now, a group of Swedish fashions has been designed in honour of the Tercentenary Celebration of the First Swedish Settlement in America—a celebration in Wilmington and Philadelphia that brings the Crown Prince and Princess of Sweden to this country on June 27.

Four of these dresses are shown here—the fabrics, authentic copies of Sweden's own; the full skirts, fichus, and aprons true to those worn by the peasants of Dalecarlia. And thanks to Swedish respect for the utilitarian, they are as practical for Americans as they are ornamental.

Far left: For a tow-headed infant with braids, here's an enchanting peasant dress—a white lawn guimpe and a suspender-dress of cotton, yellow predominating in the design

Left: The red-and-white cross-stitch that the Swedes have a passion for is printed on this cotton dress. The pleated white lawn apron would be a child's Sunday-best in Sweden

Opposite, first: One of the striped aprons of Rättvik prompted the brief apron on this dress of gaily striped cotton

Opposite, second: A rickrack-edged fichu, wide corselet, full skirt, and printed cotton copied from a Swedish design

All are Everfast cottons, Sanforized-shrunk; and all are at Franklin Simon; Carson, Pirie, Scott; Neiman-Marcus



Gustrom



RELANG

FROM CROATIA

The Croatian butterfly, above, has worn her traditional sprigged pill-box for years. The Americans, opposite, just bought theirs this spring. (One shop made the hat—the hat made history—the ladies made the difference, mainly with veils.) Any resemblance to foreign millinery, Croatian or otherwise, was purely coincidental. And did you notice the beads?



MRS. ALLSTON BOYER; GREEN VEIL AT BACK



MRS. JOHN WALTON LIVERMORE; PURPLE VEIL OVER FACE



MRS. LEWIS TULLIS; BROWN VEIL OVER FOREHEAD

KERTÉSZ



MRS. WILLIAM T. WETMORE; GREEN VEIL UNDER CHIN

TO NEW YORK



Flower stripes on white crêpe; pleated skirt. Around $20; Best.
Princesse dress of sand rayon crêpe. Around $16; Lord and Taylor



Beige hop-sacking coat; dotted crêpe dress. About $20; Lord and Taylor.
Sweater-line linen dress, two blues. About $18; Lord and Taylor



Gingham applique on white linen peplum dress. About $18; Franklin Simon.
Flat-front dirndl of red-and-white piqué. Around $8. Best

Juniors - a class by themselves

Most sub-debs have what is known as a "junior figure," and so have a good many women—a bit shorter than average, their distinguishing assets a high waist-line and proportionately long legs. If this describes you, then these clothes are made to come into your life. They make you look tall—by princesse lines, buttons from neck to hem, short jackets, and low-flared skirts they play up the waist-to-hem long line. (Menaces: Low waist-lines that subtract inches from your height, wide belts or collars, the too-straight skirt that throws your waist-line out of balance.)

Here, then, is the groundwork for your summer wardrobe—carefully-made clothes which you'll wear on golf-links, on city streets, on country-club dance floors. And this will make you happy—all of them are priced so that you won't have to borrow ahead on your allowance.



Black and white Sanforized linen; around $15. Franklin Simon.
Suit of grey Shantel linen; dotted Swiss blouse. About $15; Lord and Taylor
Red and blue embroidery on white linen. About $14; Best

• Shops in other cities have the models on these pages



Violet marquisette with bolero, by Carolyn. About $20; Arnold Constable.
Daisies on blue Swiss cloqué organdie. About $30; Saks-Fifth Avenue



Red cross-stitching on black linen suspender-dress; organdie blouse. Around $18; Lord and Taylor.
Dotted Swiss charmer, white with black. Around $18; Best

COLLECTORS' ITEMS FOR SUMMER



KENNEDY

HANGING UP:

Left to right: Purple-dotted white silk anemones for dinner or evening dresses. Bonwit Teller. Natural homespun bag with a wooden frame. Saks-Fifth Avenue, New York and California

Half-moon bag of white pigskin, by Koret—try it with black costumes. Bonwit Teller. Draped over it, a supple white capeskin glove, quite short, that buttons once. This is at Macy's

Schiaparelli's cushion evening bag—pink satin quilted with blue beads. Bergdorf Goodman. Long, hand-sewn evening glove of capeskin (it's important again); sunrise-pink. Macy's

Double bag of white capeskin—cool-looking with city clothes. From Bergdorf Goodman. Chain of massive white plaster links, perfect with black. Bracelet to match. Hattie Carnegie

Elongated bag of white calfskin, twice as long as it is wide. Gold metal clasp. Mark Cross. A giddy resort bag of raffia, by Magid, with red, orange, green, and natural stripes. Best

Chartreuse velvet violets, a lovely cluster to pin on an evening bag. From Hattie Carnegie. White braid bag, shaped like a hooked rug, with a slender cane handle. Bergdorf Goodman

SPREAD OUT BELOW:

On the model: A bolero made of rows and rows of white braid. Days, you'll wear it to frost black town clothes; nights, you'll slip it over your evening dresses. At Saks-Fifth Avenue

Lined up below: A scarf for your suit—red-and-white striped surah. Bergdorf Goodman. The new platform sole on a country sandal of imported tan calf. From Jay-Thorpe

String-and-doeskin gloves. Bergdorf Goodman. Pastel blue doeskin gloves by Smart Set. Macy's. White and red piqué pinwheels, for a lapel or, country evenings, your hair. Bonwit Teller

Criterion's hand-stitched kid belt. Altman. Natural glazed oxhide belt. Bonwit Teller. La Valle opera pump of pink linen and kid, for country afternoons. Saks-Fifth Avenue

Frosted crystal necklace by Castlecliff, one strand pink; the other, blue. Bonwit Teller. Three spiky strands of mimosa-coloured beads to pile at the neck of a dark dress. Macy's

Red calfskin sports belt by Belt-Modes, cinched in with two carved acorns. Lord and Taylor. Lewis silk stockings, with a new heel design to prevent wrinkles or sagging. Altman

Schiaparelli's ice-cube necklace, pink and crystal. Saks-Fifth Avenue, New York; California. Clay-coloured string sports gloves by "Wear-Right," closely knitted. From Bloomingdale



Suburb-to-city dress of blue-and-white crêpe. About $30.
Straw sailor. Franklin Simon



Lunching-in-town ensemble by Carolyn, black crêpe; pink linen. About $30. Fabric pancake.
Arnold Constable



Vogue's Finds of the Fortnight

Permanently pleated two-piece dress of black-and-white Glen Plaid Rayon. About $25. Best

Multiple-occasion dress - grey-and-white crêpe. Talon-fastened. About $25. White straw hat.
Bonwit Teller

Commuters' Special

WHEN summer comes to America, practically the whole population is on the move. Every one you know (not to mention yourself) escapes to the country. Hence commuting. If you work in town, you're a steady commuter. Otherwise, a commuter on occasion.

The commuter's costume, really a summer uniform for women who spend any time at all in the city, flourishes in America—and American women wear it with flair. Here are six Finds of the Fortnight for commuters.

All of these, notice, are made of fabrics that can stand hard wear, will resist wilting in the heat or wrinkling when sat on—hard-surfaced or porous silks and rayons. Train soot or highway dust may get on these costumes, but they won't show it. When they have light trimming, it can be snapped off in a second for tubbing. And the pleats—so smart now—are indestructible.

Notice, too, the *nette* appearance of all these clothes. There's a minimum of furbelows and a maximum of line—a great help when you come to change their appearance with accessories. One day you can wear them for a bout of shopping—the next to luncheon in town with a big hat and orchids.

If you're going to commute, you have to plan your day ahead—a day that may include shopping, luncheon, and going to the theatre with your husband. (It may also include a drastic change of temperature, from cool mornings to incandescent noons.) Among these outfits are several that are perfect all day long; for office and luncheon, for shopping and the theatre. One has a jacket and one has a coat, in case of variable weather. Every one of the costumes looks perfectly at home in any vehicle.

Not that commuting necessarily means going a mere fifty miles every morning and night—driving to the Manhasset station to catch a crack train, say, or motoring up from Bucks County. Commuting can mean catching the overnight plane from Los Angeles or the China Clipper to Wake Island. We know, in fact, a woman who actually did commute to and from England. But whether you dash out to catch the 8:17 or book a passage, you'll be able to rise to any occasion with a Commuters' Special.

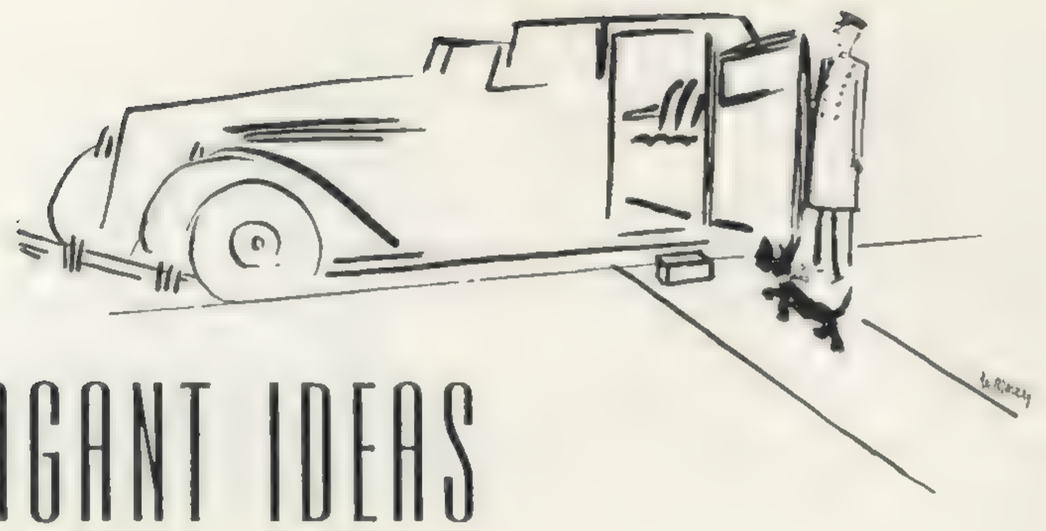


Commuter's classic—
pumpkin-coloured
two-piece dress of
Du Pont Rayon.
About $30.
Watteau hat of
natural straw.
Abercrombie
and Fitch

For sliding temperatures—
blue-and-white crêpe coat
over a chiffon dress.
About $25, Lord and Taylor

dilpwall

Shops in other cities have
the models on these pages



SHOP-HOUND'S EXTRAVAGANT IDEAS

SOMETIMES you want the most wonderful thing of its kind—and you don't care what it costs. Every now and then, Shop-Hound thinks, such splurging is good for the soul. What it does to your spirit and your looks can't be counted in currency. So Shop-Hound, of all the canny Scots, threw prices to the winds—set out through the town, and tracked down these rare and beautiful wonders.

On our quest for the best, we tracked down a flighty subject at *Lilly Daché*, 78 East Fifty-Sixth Street. A billow of blue net, a swirl of blue veiling, three brilliant butterflies rampant—and it turns out to be a hat. The price for this delightful folly is about $53.....*Elizabeth Hawes*, 21 East Sixty-Seventh Street, lures you with a simple shirt of Indian silk in extravagantly coloured stripes. It's full and bloused, with a round neck and three-quarters-length sleeves, and it's your very own, made to your dimensions, for about $55.....

.....At *John-Frederics*, 501 Madison Avenue, there's a clip, arrogant and simple, to restrain a jabot or a man's tie. Your first name is cut out in long, plain letters on the gold front of the clip—the back is of platinum. And that's all there is to it, and it's plenty. It will set you back about $250, and set you up immeasurably.

Practically pull the town out of the recession in a feminine blouse from *Nicole de Paris*, 23 East Fifty-Fifth Street. This wisp is of fine batiste, embroidered over the bosom, and caught in tiny tucks. There are a few flat ruffles bordered with Valenciennes lace, a demure collar, and a price of about $165.....*Constance Ripley* comes forth with a custom-made bathing-suit of Madagascan plaid straw. Beautiful, and less odd than it sounds, because the straw was woven under water in the first place. It's paper-weight, lined with soft jersey, and sheds water like a duck. About $50 for the brassière-top and skirt with built-in jersey pants, at 558 Madison Avenue.....

.....Padova beach shoes stand you up on a thick sole and heel of cork, over a leather under-sole. They're fastened with soft hawser-line rope, which crosses over and over your foot, and comes up to tie around your ankle. These are about $85 made to measure, at *Saks-Fifth Avenue.* (Of course, there are other styles ready-to-wear, at normal prices.)....There's no half-way about *Franceva's* long evening corset. After holding you in a sheath of double sheer net and French elastic, it travels to the floor in a swirl of net, lace-bordered if you like. Order it with or without shoulder-straps and pants; about $150 at 16 East Fifty-Second Street.

When you see the *Marcus* lipstick-brush, smile. You will anyway because it's so beautiful—all red and green gold and luxurious. What sublimates your smile is a thin, flat brush, and, at the other end, you'll find a sapphire surrounded by diamonds. The barrel between feeds lipstick to this brush; about $190.....At *McCutcheon:* Barcelona sheets, made by the nuns in convents, with hand-drawn borders. And the bottom hems have the faintest line of hand-hemstitching. These may be the last of their kind, but there are several pairs left; about $125 a pair with cases.....

.....Sheer grey crêpe, cool as clouds, and microscopic stitches. These are what *Zoe de Salle* puts into one of her winning day dresses. It's fitted around the middle, loose in the sleeves, slit up the sides, and it's worn over a crêpe-and-satin slip. Toss a matching cape over it when you want to get dramatic, and float around to the tune of about $215, at 29 East Fifty-Third Street.....The next offering we get will be of Odontoglossum hybrids—we hope. These rare little star-shaped orchids come in colours ranging from pale, speckled yellow to deep, clear red. *Max Schling*, flower wizard at 765 Fifth Avenue, likes to mix shades, or use them with mimosa. A haunting corsage for about $30.....

.....*Maison de Linge* has a diaphanous white chiffon nightgown to tempt you. The waistband and most of the top are of Valenciennes lace, with a pleated skirt. About $80 at 290 Park Avenue, and such is the stuff that dreams are made on.



UNMASK YOUR BEAUTY

Keep it at its height! "To do this," says Helena Rubinstein, "every woman needs a masque treatment at least two or three times a week, *no matter how conscientiously she follows her daily beauty treatment.* For the masque will intensify the daily beauty care—and hasten results. It is for this purpose that I have created my three Modern Masques For The Beauty Wardrobe. Which of them does your beauty need?"

THE BEAUTILIFT MASQUE

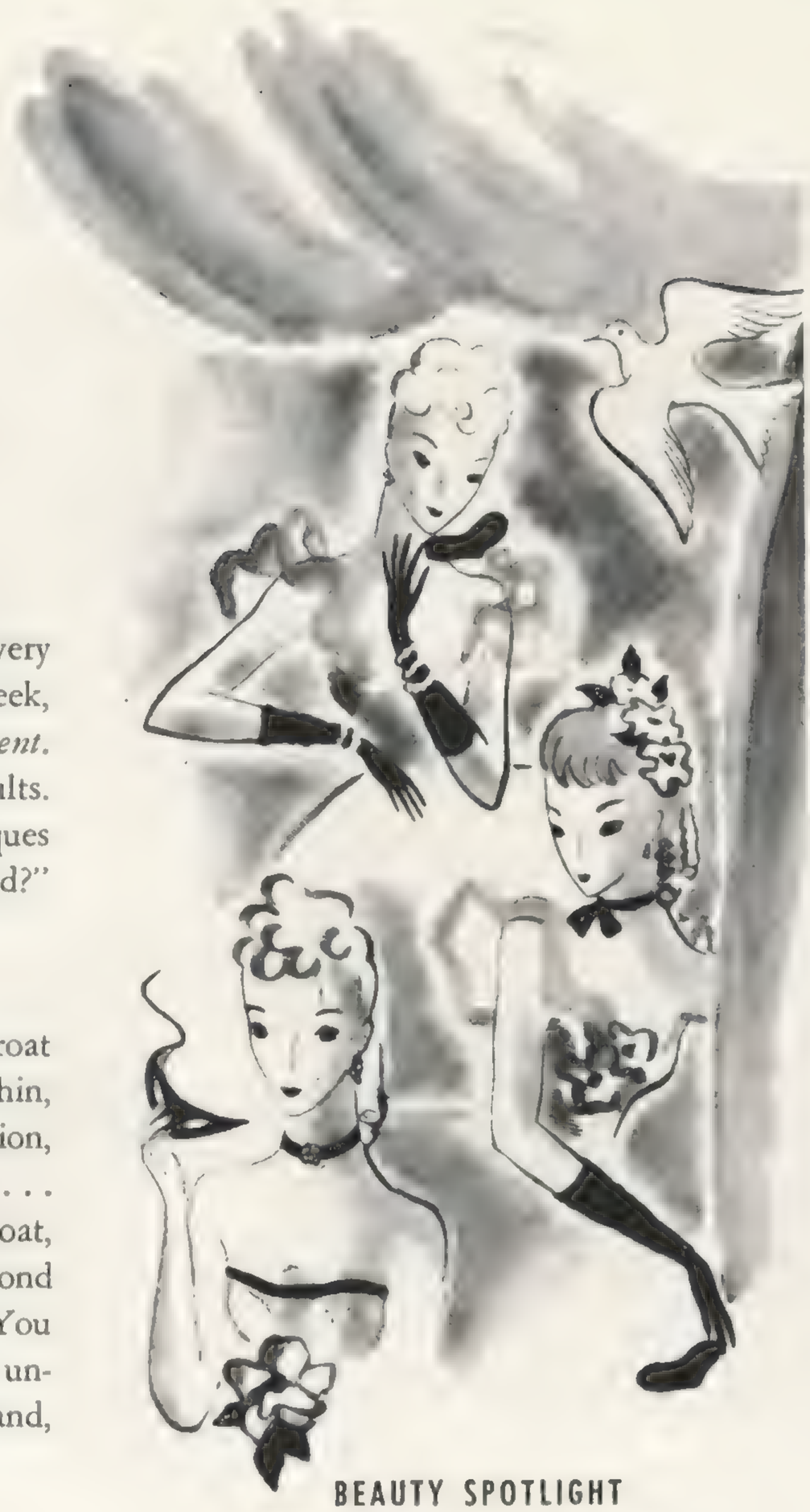
Created to "tighten up" your Beauty . . . to firm relaxed face and throat tissues . . . to mold the contours to youthful lines. Composed of a thin, pale pink silk mask which you dip into a Special Tightening Lotion, then fit over your face and throat. The lotion feels divinely cool . . . and soon you feel contours tightening. "Extra chin," flabby throat, throat with "bracelet rings," cheeks with that "sunken look" respond remarkably to Beautilift Masque. Tired lines are smoothed out. You have new complexion loveliness. And your Beauty is lifted to undreamed-of heights. Mask, Special Tightening Lotion, and Headband, complete, 5.00.

THE YOUTHIFYING HERBAL MASQUE

Created to "pick up" your Beauty on short notice. *The* masque for dry, lined, sensitive or tired skin. Smooths away lines, wrinkles and crow's-feet. Youthifying Herbal Masque is like a cocktail for your skin . . . the way it picks up your beauty. Like a cup of tea, the way it rests you. Always remember, when you are dashing from one social engagement to another, that you can have a "new complexion" in twenty minutes with Youthifying Herbal Masque. Leaves you looking and feeling marvelous. Every woman's masque! 2.00. Special Strength, 5.00.

THE SPECIAL PORE MASQUE

Created to "clarify and refine" your Beauty. This is a cream masque which penetrates, purges, and purifies each tiny pore. Cleanses the skin to immaculate loveliness. Of vital importance to skins with blackheads or large pores. The penetrating action of Special Pore Masque dislodges blackheads, makes large pores practically invisible, and leaves the skin with beautiful texture, clear glowing color. 2.00.



BEAUTY SPOTLIGHT

Daily Home Beauty Treatment To Use In Conjunction With The Masque

CLEANSE with Herbal Cleansing Cream Special, 1.50 to 7.00. STIMULATE with Eau Verte, 3.00 to 20.00. TIGHTEN relaxed contours with Muscle Tightener, 1.50 to 11.00. YOUTHIFY with Novena Night Cream, 2.00 to 21.50.

Enchanting Maytime Make-Up

Red Strawberry Lipstick, 1.00, 1.10, 1.50, 2.00. Matching Red Strawberry Nail Polish, 1.00. Peachbloom Rouge, 1.00. Town and Country Face Powder — new, moisture-resisting, non-drying, in the lovely new Bisque shade, 3.50. Emerald Eye Shadow, 1.00. Blue-Green Persian Mascara, 1.00. Town and Country Make-Up Film, matchless make-up foundation, 1.50. At all Helena Rubinstein Salons and smart stores.

"This Way To Beauty"

SPOTLIGHT on Helena Rubinstein's fascinating and instructive book, "This Way To Beauty," which unmasks the secrets of youth and beauty. On sale at the better book shops. 2.00.

Helena Rubinstein

715 FIFTH AVENUE • NEW YORK

SALONS: PARIS • LONDON • BOSTON • CHICAGO • LOS ANGELES • SAN FRANCISCO • TORONTO

Jewels by TRIFARI



Flowers and a note of whimsey for your Spring costume, rendered with the craftsmanship of precious pieces. Anemone, gardenia, lilac and narcissus—each detail amazingly lifelike in exquisite enamel, rhinestone encrusted. And a fifth Trifari copyright design —top hat-stick-and-gloves in black, sparkling with rhinestones. At important stores.

TRIFARI, KRUSSMAN & FISHEL • 377 FIFTH AVENUE, NEW YORK

DISCOVERIES IN BEAUTY



Personalize your vanity possessions! Your name, in your own fine Italian hand, can be reproduced in raised letters, as on the vanity, left. Or any sketch you are clever enough to draw can be exactly "transcribed," as on the cigarette- and vanity-cases. Henriette cases to order at Saks-Fifth Avenue and other leading shops

THE Silhouette Shop at Saks-Fifth Avenue has a new method of getting rid of pounds you don't want. Now, in addition to the Beauty Ray Treatment, they play on you with a pneumostat. This unusual apparatus is based on the principle of reducing by "cupping," a beauty procedure that is as old as the hills. Fabulous beauties in Egypt kept their figures pencil-slim by a similar method.

The modern pneumostat is a mechanical wonder, and its main object is local reducing by stimulating and exciting the circulation. It is beautifully adaptable to posteriors, shoulders, or biceps, cups of different sizes being used on large or small areas.

Another innovation in the Silhouette Shop is the salt rub, which follows your massage. This is marvellously invigorating and gives you the same glow of well-being that you get from a dip in the salt sea wave.

After your figure has been started toward revision, you can finish with a face treatment in one of the rose-lit boudoirs, where you relax amid an atmosphere of devotional calm while flattering things are done to your face.

Every so often, you come upon a new beauty preparation that is so precisely and exactly what you have been needing that you think it must have been designed especially for you. And that is the way practically every one who has discovered Chanel's brand-new lip oil feels about it.

You put this oil on your lips first and let it stay for a minute. Then, when you apply lipstick, it goes on like a dream. None of those annoying minute cracks that sometimes mar the smoothness of your best efforts is discernible. Your lipstick, too, acquires a new lustre and brilliance.

If your lips have any natural tendency towards dryness, try smoothing a little of the oil in at night. And remember to use it as a base, especially when you are going to be out in the wind or sun, because it seems to make your lips chap-proof. You will find this new inspiration at the better cosmetic counters.

Any one who has ever had an unexpected bump or blemish —or any bump or blemish—and has had Lydia O'Leary's Covermark at hand to conceal it, as though by magic, knows what a godsend it is. The news about this suave and concealing cream is that it has been brought out in a new small pot, so that you now pay a smaller price to add it to your cosmetic "extras."

But further news about it is the discovery of a use for which it really wasn't intended, and that is as an almost unbelievably flattering powder base, a veritable new skin surface for difficult occasions, when you have to face a spot-light or you are terribly tired, for example, and still have to go on through a long night. (Continued on page 108)

Correct cleansing

MOST VITAL STEP TO LASTING SKIN *Loveliness*



And This MODERN ADVANCED Method of Cleansing Combines ALL the Virtues of a Liquefying *and* Cold Cream *PLUS Several New Ones of Its Own*

Perfect Solution for Sensitive Skins That Rebel at Heavy Creams

If you want a smooth, radiantly fair, lovely skin of fine texture—STOP AND CONSIDER your present methods of cleansing. If your pores aren't *daily* and *properly* cleansed of dirt and make-up—you'll undoubtedly be troubled by enlarged pores, blackheads and dull skin of rough texture.

Soap and water is not enough to cleanse the modern dry skin. And many creams and lotions either have a heavy base that clogs and enlarges the pores or may contain oils that are not sufficiently softening.

But not Chiffon Cleansing Cream! Chiffon is an *entirely new* type of cleansing cream that contains only the most efficacious and beautifying ingredients whipped into a marvelously fluffy base to cleanse immaculately, soften and refine—a perfect cleansing cream for any type of skin and especially for dry, sensitive skin that has a tendency to irritation. Your first duty to your skin is "thorough cleansing." And you can always rely on Chiffon to sink *deep* into the pores, loosen and float up the dirt and make-up. $1.75 and $1 the jar, at the better drug and department stores.

Chiffon Face Powder

Only the scientific skill of Primrose House could have created such a "perfect" face powder as Chiffon—it gives an enchantingly flattering SHINE-PROOF finish that clings for hours and hours. It never cakes, never clogs the pores or causes blackheads. Unsurpassed in fineness of texture—Chiffon blends so *naturally* with your skin that it hides small imperfections and makes even sallow skin look clearer and brighter. Note the look of fresh vitality—the glow of youth Chiffon imparts. In seven carefully blended shades. $3 and $1 the box.

Chiffon

OTHER BEAUTY AIDS BY PRIMROSE HOUSE

Dry Skin Mixture:
Dry, flaky, thirsty skins look bewitchingly smooth and youthful after a few applications. Created especially for the fine, extra-dry skin that has a tendency to wrinkles. $6.00 and $3.00.

Smoothskin Cream:
For lubricating a young or average skin. Supples and gives petal smoothness. $3.00, $1.75 and $1.00.

Circulation Cream:
Excellent to awaken dull, lifeless skin to radiant, fresh beauty. Helps to clear away sallowness. $1.50.

Skin Freshener:
Mild toning and refreshing lotion that removes every trace of surface grease and closes the pores. $2.00 and 85¢.

Balsam Astringent:
Valuable invigorating action tightens oily and flabby skin. $3.50 and $2.00.

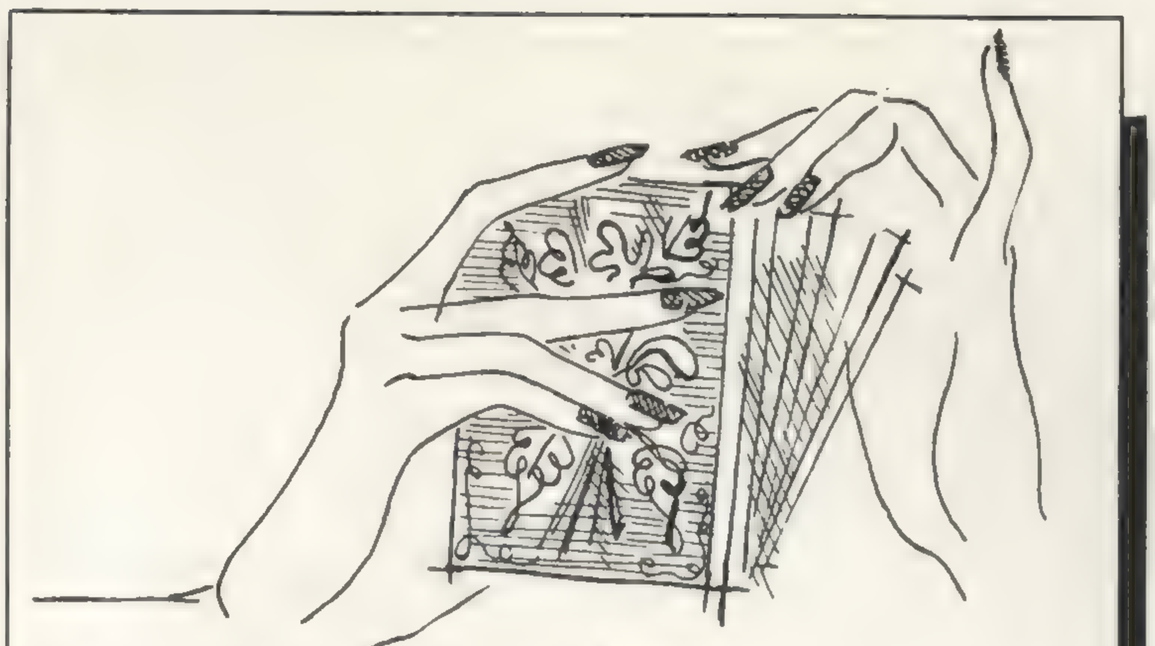
Eye Cream:
Softens fine lines due to fatigue, laughter or eye strain. $1.50.

Porefiner Cream:
Splendid to contract enlarged pores and refine the skin. $1.00.

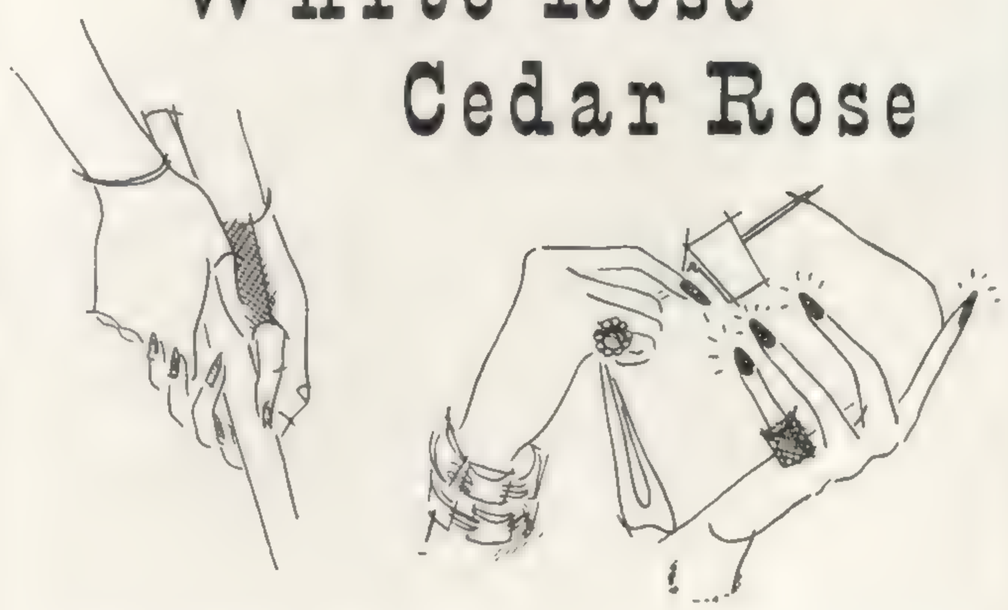
Also rouge, eye shadow and lipsticks of the usual superior Primrose House quality.

NOTE: When in New York be sure to visit our Fifth Avenue Salon and learn why our scientific treatments work such magic beauty subtleties.

Exclusive Creations of PRIMROSE HOUSE, 595 Fifth Avenue, New York



Barbara Bates fingertips
in Pink Rose
White Rose
Cedar Rose



This Spring you're bound to look like a Gainsborough lady. Your fingertips, too, will reflect the lush garden colors of Paris clothes. PINK ROSE polish is the handmaiden of all these pretty pastels. Also singularly unusual is CEDAR ROSE, brownish in hue with a distinct undertone of rose. And in WHITE ROSE you have a daring white polish recommended for sun-tanned skins. If you wish to coax extraordinarily long nails, Barbara Bates advises her NAIL-CREME, the new nail base with beneficial oils for protection. Over it, polish lasts as long as two weeks...and only 50c.

Barbara Bates is especially known as an authority on all fingernail problems. Her Pliant Polish, in a wide range of up-to-the-minute shades, is made to protect the nails, wear better, and to prevent brittle nails.



Barbara Bates

The complete manicure treatment

565 Fifth Avenue, New York

DISCOVERIES IN BEAUTY



Revillon's exciting "Carnet de Bal" comes in a diverting bottle, which, reversed, proves to be a brandy glass. Revillon's in New York, and shops in other cities

(Continued from page 106) If you need talcum powder for week-ending or country guest-rooms, by all means consider the powder of Roger and Gallet. Consider it not only because it is fine powder in pleasant fragrances, but because Roger and Gallet are combining a bottle of the talcum and one of sachet in the same scent for so small a price that the sachet is practically a present. You can pat the sachet on yourself or put it in your lingerie drawers with equally pleasant effect.

The duo appears in seven of the famous Roger and Gallet scents, and this gift-like arrangement is one to take advantage of now, for it only appears to celebrate spring.

If you have ever had a Clairol shampoo at your hairdresser's and been enchanted with the lights and gleams it brings to your hair, you have doubtless wished for something like it to use at home. Now, you have it, in the form of Clairol's new Accent shampoo. And, if ever a product was rightly named, this one is, for it gives a true accent of life and colour to your hair, while also leaving it shining clean.

Accent shampoo is the simplest thing in the world to use. You pour it directly from its bottle onto your hair, which has been wet with warm water. Work it up into a foamy lather; run a comb all through your hair, from roots to ends, several times; leave the shampoo on for ten minutes; then wash it out thoroughly with lukewarm water.

Of course, this doesn't change the natural colour of the hair; it isn't intended to. It enhances the colour you have. And the shades have been so carefully chosen that the accenting seems to be personally planned for whatever colour hair you put it on. There are two shades to choose between for blondes—Dawn and Brilliantone—, Sunburst for medium colour, Coppertone for red hair, and a lovely Star-Light to give silvery softness to white or grey hair. (Continued on page 110)

BAKER



You believe violets are blossoming in your bath when you use Yardley's new "April Violets" bath salts, bath tablets, and dusting powder in your tub and on yourself

the dramatic climax for your beauty

ZOTOS

MACHINELESS PERMANENT

Modern Beauty in the Modern Manner

●● Women who have experienced the ease of Zotos never return to the discomfort of the old-fashioned machine permanent. Instead of out-moded wires, electricity and machinery, Zotos uses merely a handful of tiny pads—called Vapets. These almost miraculous little envelopes are folded around each curl. They automatically heat themselves to JUST the right temperature, bathing your hair in clean, colorless vapor. You are always free to walk about or do anything you wish. The little Vapets complete your Permanent.

●● Then as the dramatic climax, you see the supreme beauty of Zotos. This beauty *lasts*. It is precision-timed with the amazing "Guardian Eyes" . . . two red discs on every Zotos Vapet. They are thermostatic signals which notify your operator by *actually changing color* when your permanent reaches perfection. This precision-timing insures a deep, lasting permanent to quicken the beauty you now possess.

●● Make an appointment today for a Zotos *Machineless* Permanent at your favorite Zotos Licensed Beauty Shop.

No Machinery + No Wires + No Electricity

YOUR ZOTOS PERMANENT IS IN TO STAY

●● when the Guardian Eyes, the two tiny red discs on every Vapet, signal your operator by an amazing change of color.

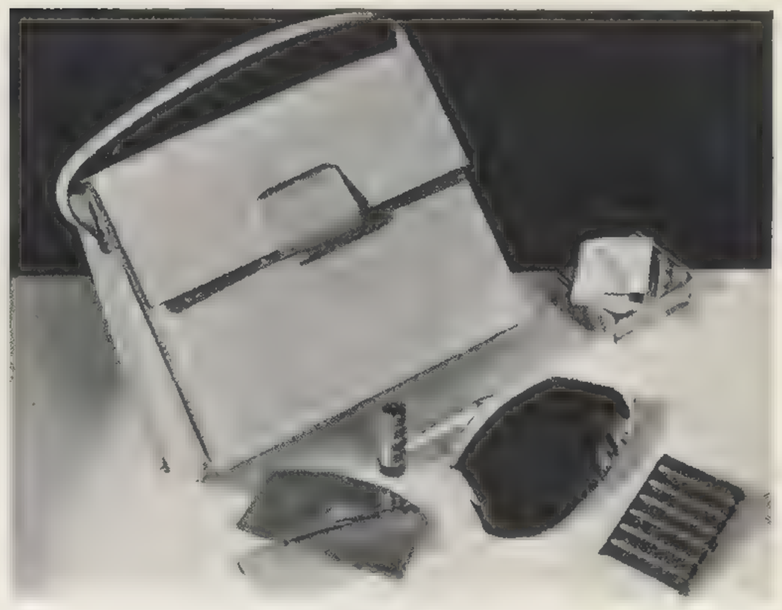


Hook and eye fastenings of

pearl . . . ribbed, trim shoulder line . . . lustrous texture, give this Lampl original of "Prem-wa" the dressier look. You'll seriously consider this tailored fashion your most wanted dress the summer through. Your favorite store has it.

• LAMPL KNITWEAR COMPANY • CLEVELAND •

DISCOVERIES IN BEAUTY



Helena Rubinstein's fitted hand-bag appears in a new town-and-country version in blond pigskin with hand-sewing—smart in shape, capacious, and well equipped

(Continued from page 108) What do you look for when you buy your face powders? A good shade, the right texture, a nice smell—these, certainly. But, with all the scientific care that goes into the creation of really fine powders to-day, you ought to look for more—and find it!

The new Town and Country Powder that Helena Rubinstein is just introducing is so fascinating in its composition that its story is interesting to any one who puts powder on her face.

To begin with, when we repowder our faces as frequently as we do, the powder is prone to absorb the natural moisture of the skin, which, obviously, is not a good idea. To make this new Town and Country Powder moisture-resisting, it is first exposed in the laboratories to compressed moisture, so that every particle absorbs as much moisture as it can hold. Then, the powder is reduced, and every minute particle is coated with a microscopic film of Chinese balsam, which is also moisture-proof.

When this powder goes on your face, you may not think of all these technicalities, but you can't help noting how long it lasts, and how flattering and protective it is. The luminous quality of the balsam gives a delicate glow to your skin that is nice, too. The new Town and Country Powder comes in four shades—peachbloom, rachel, mauresque, and a lovely new bisque—and is put up in a handsome box with a big lamb's-wool puff.

You know those odd ends of hair at the back of your head that are too short to take a regulation permanent wave, but remain to annoy you and your friends? Mr. Anthony of Anthony and Frederic (602 Madison Avenue) has realized the significance of this problem and defeated it by introducing a special small winder on his machine to cope with tiresome wisps. The wisps are curled on this in the normal way, and so fall into, instead of out of, line with the rest of your coiffure. No more nervous fiddling at the back of your head—just a serene upward sweep.

BAKER



Lanvin's Eau de Cologne—beloved in France, newly imported to America—is crystal clear in scent. So refreshing you want to take a bath in it, and why not?



WITH the freshness of a May morning . . . with the gayety of a Spring festival . . . comes this new creation in fine Sterling, destined to captivate the hearts of the season's smartest brides-to-be.

FESTIVAL has that intangible quality called *style*. Lovely, slender handles, deftly embellished with dainty flower and leaf motifs, delightfully charming, utterly new!

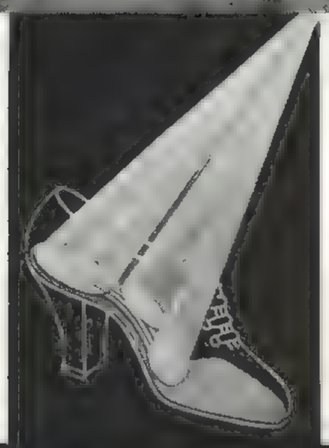
Ask your favorite Jeweler to show you FESTIVAL. Feel its luxurious weight and perfect balance. Note its superb finish and painstaking workmanship. Made by craftsmen famous for their exclusive creations, whose direct heritage of fine silversmithing dates back two hundred years.

MOTHERS . . . it's a custom ages old to mark a daughter's marriage with a gift of a set of solid silver flatware. And what a truly beautiful thing to do! Here is something she will cherish and use every day of her life! And wherever she goes, it will serve always as a compliment to her, and "her people." No purse is so modest as to make it inadvisable to purchase *genuine* solid silver, and no discerning purchaser should fail to become acquainted with LUNT STERLING. Write for a copy of *"The Bride Selects Her Table Silver,"* picturing all the magnificent "Treasure" patterns. Address: Lunt Silversmiths, Dept. A-12, Greenfield, Mass.

Lunt Silversmiths MAKERS OF STERLING TABLEWARE EXCLUSIVELY LUNT Treasure

Natural Bridge Shoes





Delicately fashioned footwear that synchronizes with the swift tempo of today! Concealed with finesse, the *Natural* arch and pillowy cushions support you in that caressingly comfortable, yet flattering manner. Many intriguing styles. Sold by leading stores. Write for name of the dealer nearest you.

Natural Bridge Shoemakers Division of
Craddock-Terry Company • Lynchburg, Va.

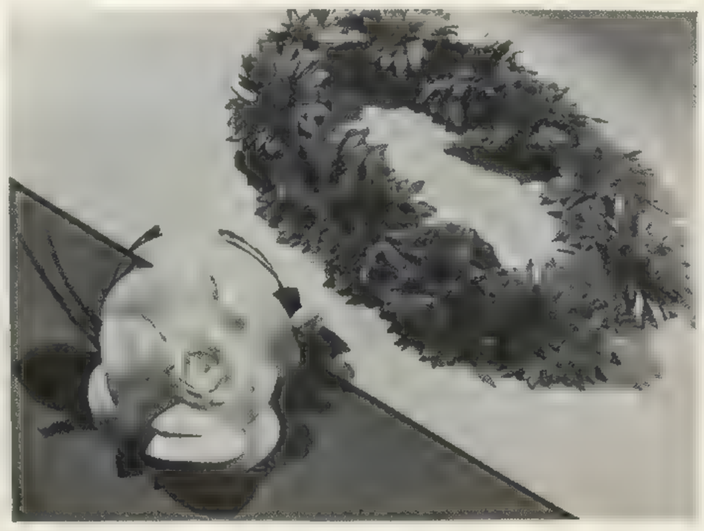
Hidden Cushions and Natural Arch make Walking Delightful

Now $5.00 to $6.00

SUMMER SEASONING



Flower earrings, simulated diamonds and rubies; angel-fish earrings, rhinestones and simulated emeralds; both from Saks-Fifth Avenue, New York, California. Baguette-and-rondel necklace of simulated aquamarines, rose crystal; band ring; Bonwit Teller



Go Hawaiian some spring or summer evening, with this lei of blue asters; wear it with a crisp printed dress. Or complement an evening dress in the current romantic mode with a huge white camellia for your hair. Both by Herman Plaut; at Altman



Quartette for cottons: A white pigskin pouch bag, from Hattie Carnegie. Davenport's washable pigskin-grained coin-case; McCutcheon. White pigskin gloves, from David's Fifth Avenue. And square-toed brown-and-white calfskin shoes for walking; Stetson

BAKER



Summer indispensable—the white fabric glove; this one, by Van Raalte, is wrist-length, accented with hand-stitching. Best. Frosting for a dark street dress: Coro's porcelain necklace and bracelet to match, of blue and white berry beads. From Bloomingdale

Cyclamen

NEW EVENING MAKE UP

Triumphant solution of an urgent fashion problem: "What make-up shall I wear with the new purplish pinks and blues?"—CYCLAMEN, alluring, delicate, vivid, a flattering evening make-up for spring and summer . . . There is also a CYCLAMEN make-up for daytime—a shade deeper but equally attractive.

CYCLAMEN HARMONY MAKE-UP BOX

For Daytime or Evening—each containing powder, rouge, lipstick, eye sha-do and nail polish . . . $5.00



Buy the CYCLAMEN version of Elizabeth Arden's famous mirror lipstick . . . $10.00.

ON SALE AT ALL SMART SHOPS

Elizabeth Arden

NEW YORK • BOSTON • PHILADELPHIA • CHICAGO • WASHINGTON • LOS ANGELES



IS THIS YOUR BEAUTY PROBLEM?

(Answers to the questions on pages 72 and 73)

(1) *Eyelashes That Are Few and Far Between?* Gazelle eyes are lovely—but not those lashes! To encourage eyelash growth, Kathleen Mary Quinlan recommends the use of an eyelash grower every night. Also nightly brushing makes lashes not only longer, but stronger, while a spiral brush trains them to curl upward. Get a small comb for separating and making the most of thin lashes, and use a special curler to induce that perfect film-star sweep. Mascara will make the most of their length, especially if they are light at the tip. Try the effect of two shades, such as brown, with green or blue tips.

(2) *Permanent-Wave Trouble?* To avoid this poodle's permanent, get your hair in good condition beforehand. Probably you think you haven't time to brush it, or your wave is too carefully set to be disturbed. If so, regular oil-and-scalp treatments are essential. Ask for a good non-alkaline shampoo, and *insist* on two test curls being given before the whole head is waved. Be firm about setting lotion—too much makes the hair stiff, and later solidifies to look like dandruff. Go to a *good* hairdresser—inexpensive hair-dressers can not afford to use the best materials, so your hair suffers. If your hair is white, or soft, or "difficult," consider the Zotos machineless method, which is used with an oily solution, and thus reconditions and waves simultaneously.

(3) *Double, Triple, or Multiple Chin?* Human versions of the sea-lion's problem are due to fatty accumulation caused primarily by bad circulation and wrong posture. Dorothy Gray advises this home treatment: First, a nourishing cream, as, oddly enough, the skin is nearly always dry. Pat this in firmly with the hands. Remove cream and apply an astringent with more patting, this time with a flexible-handled patter. Tie on a chin-band and lie down flat for fifteen minutes. Try sleeping without a pillow. Correct your posture. The right position can be learned in the salon, but practise it steadily at home. Head-rolling exercises are helpful unless some glandular condition exists.

(4) *Stringy Neck You Want to Hide in the Sand?* Sluggishness, says Primrose House, causes the ostrich neck. First cleanse the neck thoroughly with a good penetrating cream, sponge over with tonic, and then massage the shoulders and back of the neck with Dry Skin Cream. (You can learn the correct massage movements in the salon.) Cover the neck with an astringent-soaked cotton pad before removing the cream, and leave this on for as long as possible. Wipe off the cream, and make up with a good liquid foundation. Primrose House has an excellent one in four skin tones, with an oily base. For exercise, lie on the floor or bed and roll your head gently from side to side.

(5) *Waist-Line That Is Neither Here Nor There?* This elephant forgot, but not you. Have a supervised course of treatments in conjunction with regular exercises and diet at home. In Helena Rubinstein's reducing salon, you will first be medically examined, then put through a course of exercises, with specific directions for doing these at home. Deep massage and a Pasteurized milk bath follow. A meal of the correct vitamins in the Health Bar, and you are ready to carry on the good work.

(6) *Enlarged Pores—or Flaccid Skin?* A usual condition in town-dwellers—and apparently in monkeys, too! Miss Delafield of Richard Hudnut believes that large pores are caused by flaccidity, and here are three steps in their cure. *Excavation:* drink at least three quarts of water and fruit-juice a day. At night, cover the face thickly with cream, and sit for twenty minutes in a hot bath. The vacuum, which Nature abhors, is thus created in each pore, and is speedily filled up with water, which literally pours down the face, removing the hidden deposits of dirt and grease. *Sterilization:* a liquid astringent should be used before any make-up foundation. *Stimulation:* the special Hudnut method is to rest with the feet above the head. This causes the blood to flow upwards, and encourages the peristaltic action of the pores.





Keep young

and Doubly Lovely with refreshing Double Mint gum

Easy to do . . . just read below

WHENEVER you enjoy healthful, delicious Double Mint gum, the gentle natural chewing exercise stimulates sleepy face muscles, relaxes tense lines and brightens your teeth. This all helps to keep your face young and attractive, your smile more winning. And now, presented here is this youthfully lovely new scarf dress just created for you in Paris by the great Schiaparelli and made available by Double Mint gum in a Simplicity pattern. In this way Double Mint gum helps you look as smart, streamlined and charming as Hollywood's beautiful star, Anita Louise, *left*, of famed Warner Bros.' Pictures, who is modeling this dress...So you see how simple and easy it is to keep young and doubly lovely with Double Mint gum. Enjoy it daily. Begin today.

Millions of women daily buy this popular double-lasting mint-flavored gum. Beauty specialists everywhere recommend it. It is non-fattening, aids digestion and sweetens your breath... Daily chew Double Mint gum to keep young and lovely. Buy several packages today.

Picture yourself in this new
SCHIAPARELLI *Double Mint gum scarf dress from Paris, modeled for you in Hollywood by the ever doubly lovely star,* **ANITA LOUISE** *of Warner Bros., whose next picture is* **"THE SISTERS."** *Made available to you by Double Mint gum in* **SIMPLICITY** *Pattern 2740. At nearly all good Department, Dry Goods or Variety stores you can buy this pattern.* Or, write *Double Mint Dress Pattern Dept., 419 Fourth Ave., New York City.* B-121



How Schiaparelli Double Mint dress ties scarf as apron.



Take apron off dress and use as handy platochek.



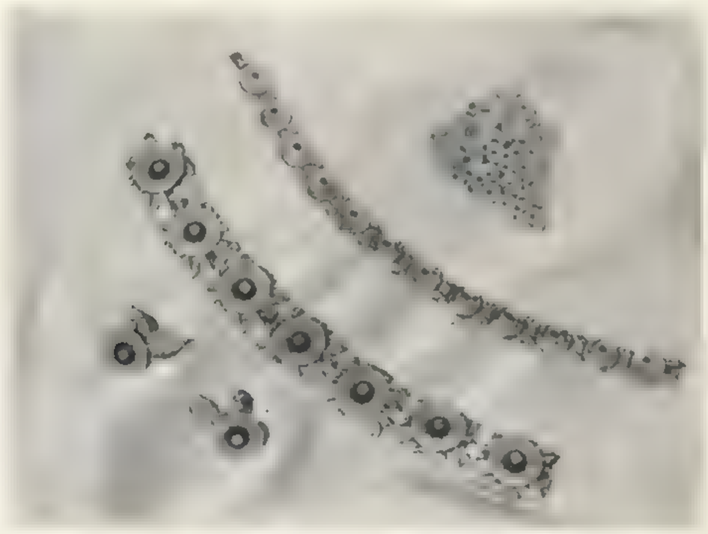
When in need of a bag, knot scarf-apron thusly.



More Double duty! *This is a* Double Mint dress.



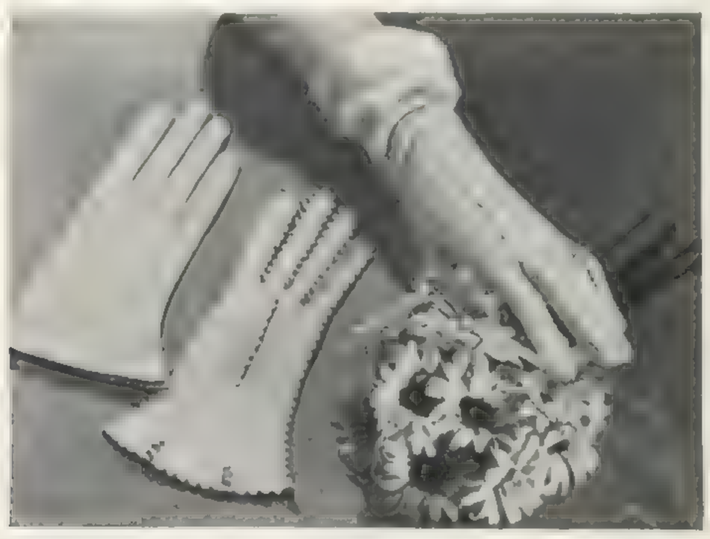
MORE SUMMER ADDITIONS



Lower left: Pink goes on and on—Marboux's bracelet and earrings are made of pink glass and rhinestone flowers. Altman. Upper right: And blue is still perfect for summer—Trifari's bracelet and cluster clip; of blue simulated moonstones. Milgrim



At the left: Kayser's navy-blue fabric glove, hand-whipped in white. Centre: a bracelet made—actually—of printed silk; it looks like a tiny hat. From Bonwit Teller. At the right: a navy-blue glove of Llamello suède, by Acme; cross-stitched in white



At the left: "Superb" glove of perforated pigskin; Lord and Taylor. Next: Meyers' chamois fabric glove, black hand-stitching. McCutcheon. On the hand: four-button length glove of chamois-coloured "Mokado"; and black-eyed Susans. Both at Bonwit Teller



Two gloves of white doeskin, by Kislav: at the left, hand-stitching in a graceful design trims the back; at the right, a classic hand-sewn short slip-on. Both from Best. Monet's wide link bracelet is of pink, white, and blue enamel with gold. From Bonwit Teller

a Criterion Original



It has everything! Dash • Individuality • Striking imagination • Instant appeal • A most unusual belt • It buckles at the back • Patent leather in all new colors • At all foremost stores, $1.50.

SLOTE & KLEIN, INC. • NEW YORK
world's premier maker of quality belts for women

CLICK your belt for May



Reg. U. S. Pat. Off.

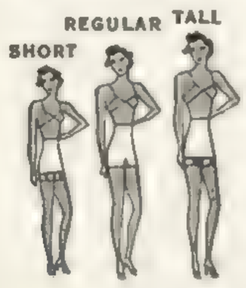
Copr. 1938, Slote & Klein, Inc., N. Y.



Capitalize on your figure with

SUPER QUALITY FORTUNA RITESIZE

GIRDLES *and* PANTIES



A sure investment, if you're seeking to heighten the natural assets of your figure! This sleek bit of two-way stretch "Lastex" does a neat job of moulding excess curves into lithe, "million dollar" lines. Expertly knitted, fitted to perfection in three sizes, small, medium and large, in three lengths, short, regular and long. Tested for laundering!

MODEL ILLUSTRATED $2.00

Other styles from $1 to $5. Also Fortuna foundations, brassieres, and lightweight garments of "Lastex" lace and summer mesh. At your favorite store.

WOLFE & LANG, Inc. • NEW YORK CITY

Here is a classic in its new 1938 design--The Cascade, an opera pump done in white big horn buck trimmed with polished calf in tan, black or blue. Built up heel, for smartness and walking ease. You will find this and other Hill and Dale shoes in the better stores, priced from $6.95 to $10. Write for name of nearest dealer to Dixon-Bartlett Co., Balto., Md.

HILL AND DALE SHOES TRADE MARK



WALK INTO SMARTNESS!

PROLONG YOUR

Beauty years



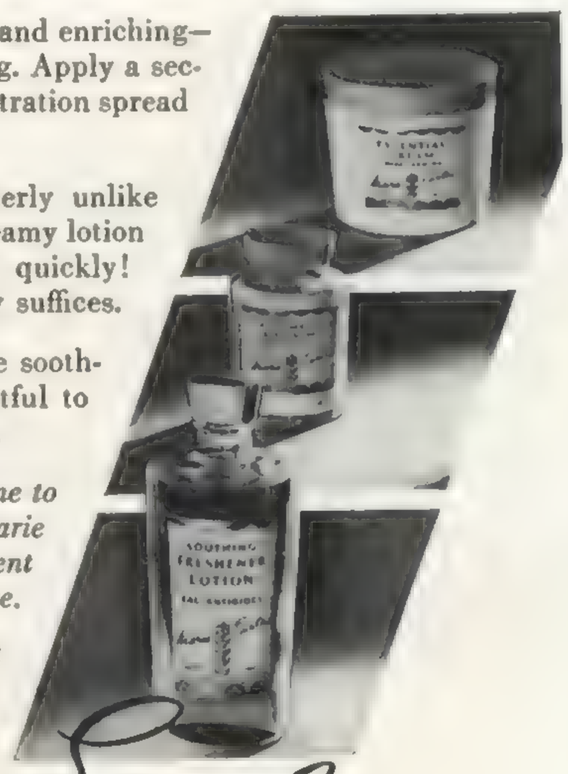
MARIE EARLE believes that most women can keep beauty alive far longer than they realize. She has proved it to many, with a Basic Treatment that is astonishingly simple. Just three preparations—which supply your complexion's most vital needs! And in a 10-minute application daily! The preparations are delightful—most women say they have never used anything so exquisite.

Ten minute home treatment CHECKS DRYING AND SALLOWING

ESSENTIAL CREAM. Soft and enriching—use first for deep cleansing. Apply a second coat, and to speed penetration spread over it a few drops of...

CUCUMBER EMULSION. Utterly unlike anything you've used...this creamy lotion helps whiten and clarify. And quickly! A 10-minute application usually suffices.

EAU ANTIRIDES. A tonic at once soothing and refreshing—utterly delightful to use. Ends the 10-minute treatment.



Now...face your mirror...and determine to keep this vibrant look for years, with Marie Earle's help! The entire Basic Treatment may be had for $3...at your favorite store.

New York Salon, 714 5th Ave. CIrcle 7-5818

Marie Earle

JUST FOR A CHANGELING

Designs for dressmaking

GROWING pains, actually, are no malady of the sprouting young. It's you who suffer them, at the sight of your rapidly lengthening child—at the thought of her constantly obsolete wardrobes. Soon, schools will be closing, and probably the minute your daughter's in the house, you'll realize that she's outgrown every stitch of last summer's clothes. If that's the case, the dresses shown on these pages are your rescue league.

You'll notice they're designed for those odd eleven-to-seventeen sizes so necessary to a here-to-day-gone-to-morrow stature. We've just started a whole series of them—virtually a "sub-deb" department in Vogue's Designs for Dressmaking. And they're young enough without being too young.

For instance, the informal dance dress below compromises beautifully. Under the bolero, it is moderately low cut in back. Substitute flowers for the bow on the square neck, take off the belt, and the dress has added sophistication without subtracting from its appropriateness.

That dirndl on the young thing drinking pop can be turned into a dinner-dress, too, by the way. All you do is make the skirt longer, still of plain or printed cotton.

Perhaps it might be a good idea, when summer rallentandoes the pace of both your lives, to let her have a hand in making her own clothes. Let her go to work, for example, on that tailored dress, No. 8020. Let her choose the fabric herself (the directions tell how much you need). Let her learn how to cut, and baste, and sew on rainy mornings. (We've often said Vogue's "Easy-to-Make" designs are child's play, and we stand by it.) Besides, if she's on a clothes allowance, she'll probably find the knowledge very helpful, from time to time....

Just right for informal dances at the country club—Dress No. 8017, with an eyelet organdie bolero, a plain organdie dress. An "Easy-to-Make" design for sizes 11 to 17



8017



8038

For visits to her roommate or trips to town, make Dress No. 8038 of dark silk crêpe, tucked in little ridges that run off into a full skirt. It's designed for sizes 11 to 17

For sports, she'll like the funnel-flared skirt and diagonal lines of "Easy-to-Make" Dress No. 8020. You could use linen or piqué for this. It is designed for sizes 11 to 17



8020

First, below: For country afternoons have "Easy-to-Make" Dress No. 8018. Made longer, it's a dinner-dress of cotton with rickrack braid. Designed for sizes 11 to 17

For horse-shows and tennis matches, add a blue straw cart-wheel, gloves, and high-ish heels to Dress No. 8039, made of daffodil-yellow crêpe. Designed for sizes 11 to 17



8013

8039

• Back views of these models are on page 129



Style 505—Two-toned jacket dress in luscious colored Bruce-Wind aqua sec crepe. Flower appliqued on lapel, and on blouse. Sizes 12 to 20. $17.95

BRUCEWOOD

Dress of the week

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Carl's . . . . . San Antonio	M. L. Parker Co. . . . . Davenport
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Fishgall's . . . . . Sioux City	Seidenbach's . . . . . Tulsa
Flah & Co. Syracuse and Albany	B. Siegel Co. . . . . Detroit
Sarah Gold Shop . . . . . Bismarck	Ben Simon & Sons . . . . . Lincoln
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Harzfeld's . . . . . Kansas City	Town & Country Shop . . Ft. Wayne
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Kyne & Daley . . . . . Sacramento	Women's Shop . . . . . Tacoma
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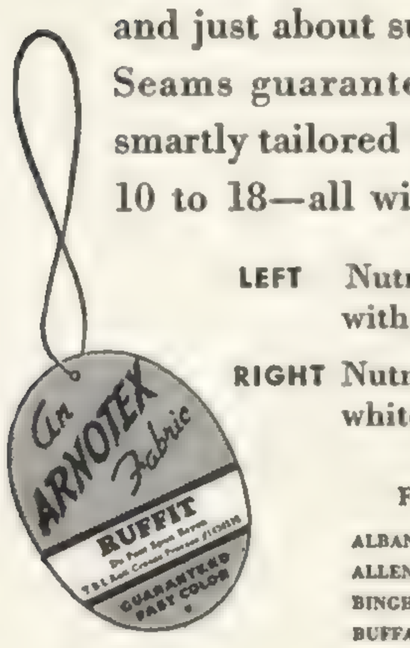


RUFFIT is a sporty new Arnotex fabric of DuPont Spun Rayon. It's washable and crease-resistant, and just about super-ideal for all-day, all-summer wear. Seams guaranteed not to slip. See these and other smartly tailored fashions in Ruffit — in sizes 9 to 19 and 10 to 18—all with Talon slide fastener plackets.

LEFT Nutmeg, blue, natural, navy and pink with contrasting two-tone colors.

RIGHT Nutmeg, aqua, natural, pink, blue, beet, white, navy with contrasting wool belt.

7.95 (*More west of Rockies*)



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82 Franklin Street, N. Y. C.

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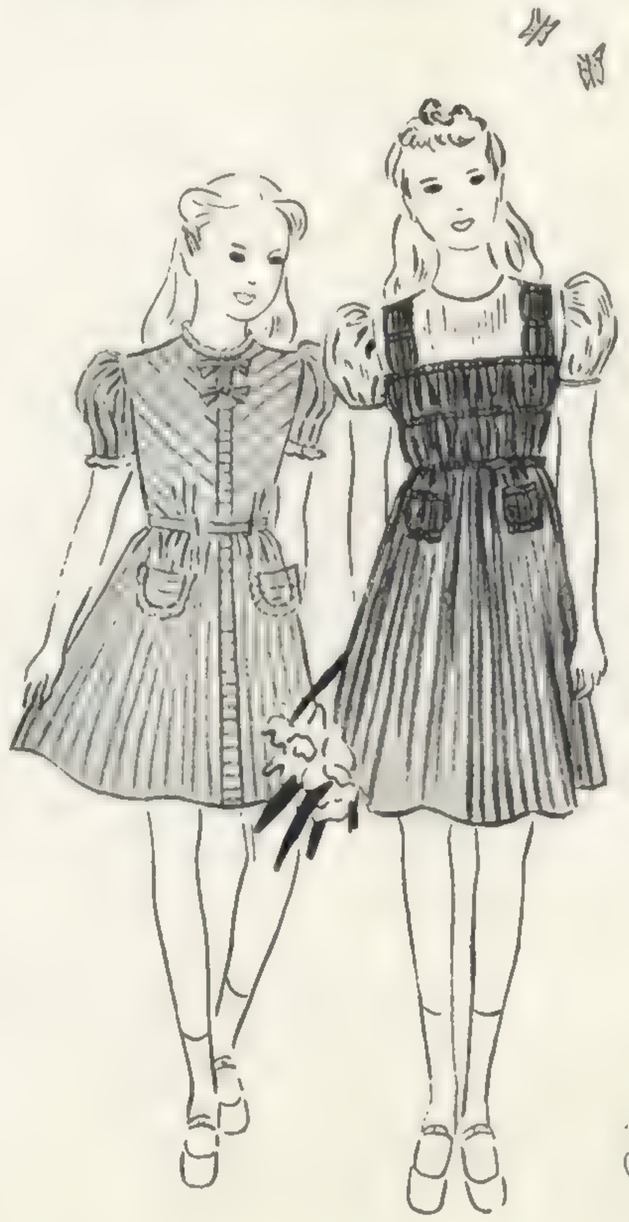
PARTY FAVOURS



Above: Sunday-go-to-meeting dress of peach-coloured French linen, with a tucked white lawn blouse; Miss L. Brogan

Right, above: For an older (but not much older) sister, a princesse dress of strawberry-ice-pink linen; Lord and Taylor

Right: White dotted Swiss party dress, very Alice in Wonderland, with a tucked panel, a broad sash; from Bonwit Teller



Far left: Nice for tea-parties on the lawn—this blue-and-white dress of imported voile, edged with organdie; Best

Left: A smocked cotton jumper-dress, red-and-white striped like a peppermint-stick, over a guimpe; Lord and Taylor



FOR YOUNG FRY



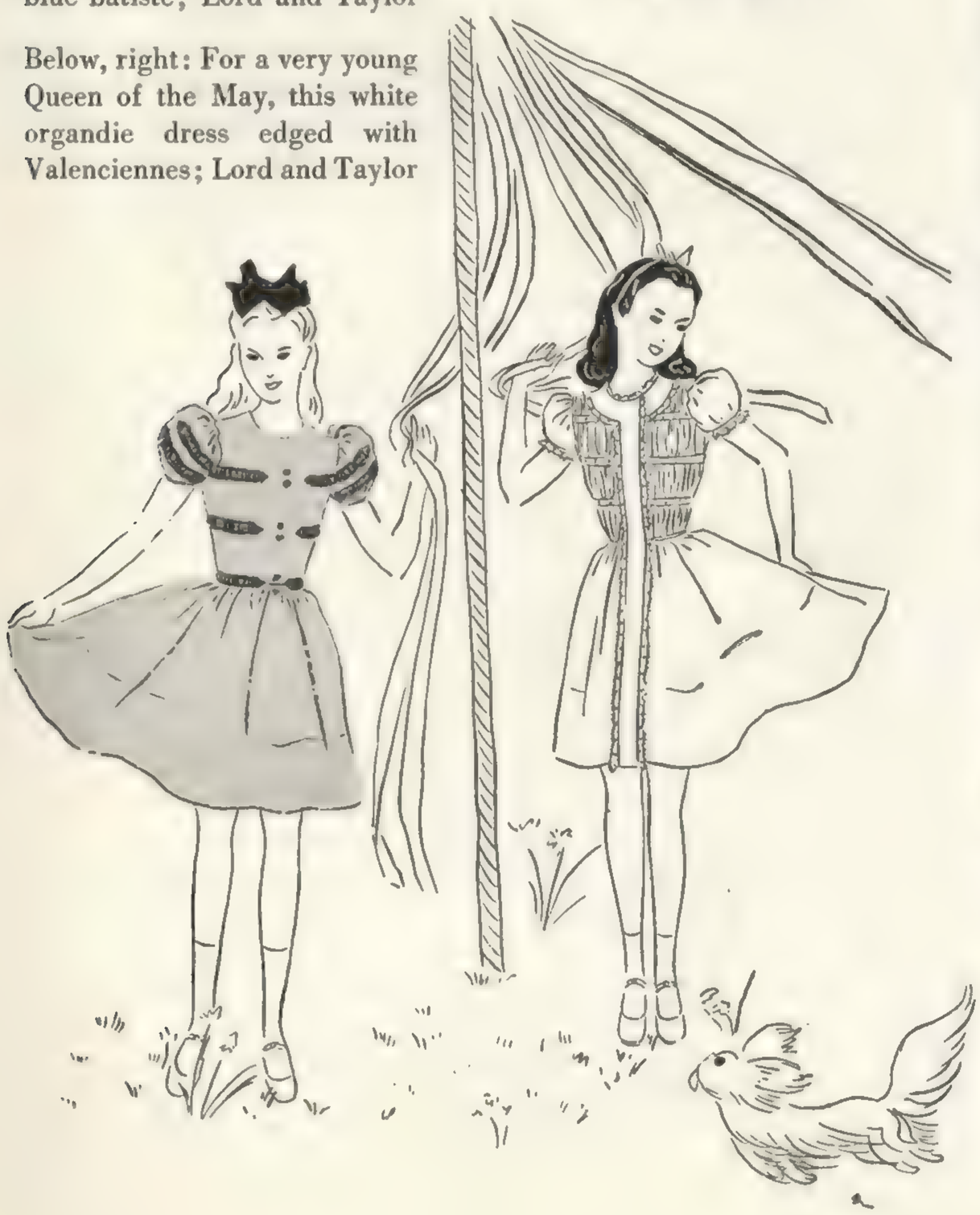
Left: Jonquil-yellow piqué, fresh as a flower-bed, makes this party dress, with rows of scallops. At Marcelle Julien



Right: To change into for supper, a dress of sheer yellow cotton, belted in back, with a frilly collar and cuffs; Macy's

Below, left: Of crisp white organdie, nice for school festivities—this dress with bands of blue batiste; Lord and Taylor

Below, right: For a very young Queen of the May, this white organdie dress edged with Valenciennes; Lord and Taylor





A rich crescent of padded leather climaxes this new Shur-tite creation and every costume it elects to accompany. All new colors in calf both solid and in contrast with white. At all fine stores.

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FOUNDATIONS

the authentically correct under-fashions



Made to shape your figure according to the high style ideal of Madame Elsa Schiaparelli, the world's foremost designer. Here is a Panel-Art Girdleiere styled to give maximum control with the lightest possible materials. A lovely combination of "Lastex" and moiré batiste. A diagonal slide closing for flatness, convenience and comfort (misses the hip bone). Priced at $10.00. Other styles $7.50 to $25.00.

Sensing the need for foundations to mold the figure in accordance with each season's silhouette, Madame Elsa Schiaparelli selected Formfit to make underfashions to be ready for each new season's dress requirements. The result is that only in Formfit will your figure be up to the minute

SHOES ON A HOLIDAY



BAKER

That perfect travelling companion, a shoe-trunk, takes snarls out of packing and protects your shoes. This holds eight pairs, and has compartments for stockings. From Oshkosh

YOU'RE off for your holiday, and half the fun of it will depend on your footwork. At probably no other time of the year will you do so much running around, cover so many miles, throw yourself into so many different sports, wear so many different types of clothes, and put such stress on the flesh and bone that support you. At probably no other time do you need such a complete wardrobe of shoes, so many changes, so many different heel heights. Before you pack that vacation-going trunk, scan these...



Take along this wine-coloured calf afternoon shoe, its vamp of strips woven like a lattice—and just as cool as latticework, too. From Andrew Geller



For miles of sightseeing or spectator sports, have this Collegebred classic of white buck and brown calfskin, with a leather heel. From Cammeyer

Another sturdy shoe with a heel that you can walk for hours on: a brown-and-white step-in shoe with a high-riding tongue. From Florsheim







When it comes to active sports, a dark blue Bucko "Spongee" sandal on a crêpe sole is an excellent shoe on a golf course or boat. From Lord and Taylor

For shopping tours in town wear with your silk suit the beautifully designed cranberry-coloured calf Oxford (second) that is unlined. Frank Brothers

If you have a flowered chiffon (and we hope you have) with a brown background, choose this brown linen Carlisle sandal. At Bloomingdale





A classic Laird Schober black patent leather opera pump will also take you to town, and look right any where, from dawn to dusk. Sold by Franklin Simon

If you're a golf addict, here's your shoe. White buck and brown calf British Walker Oxford—complete with spikes. Find it at Franklin Simon





Shoes of unbleached linen are one of the season's contributions. This Pandora pump is piped in copper-coloured calf. It's sold by Lord and Taylor



To wear with any of your summer evening dresses, here's a Samuels sandal made of pleated pink linen. Yes, even shoes are pleated. Lord and Taylor

a new Crown Rayon fashion in a Crown Tested Quality knit



Knit with the knack of...

Dress Smartness — Classic Comfort
Airy Perforations — Bright Suede Trimmings
CROWN TESTED dry cleanability, fast colors and wearing satisfaction.

FOR INFORMATION about where to buy this dress... write to American Viscose Corporation, 200 Madison Avenue, New York City.

CROWN TESTED AND APPROVED CROWN RAYON

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World's Largest Producer of Rayon Yarn

1938's Most Sophisticated DEB



THE NEW

Razorette

YOUR Personal RAZOR

Requires No Lather! Will Not Clog!

Here, at last, is a perfect safety razor designed and intended solely for dainty women. Light as a feather, specially curved to fit hard-to-reach hollows, it is easy to use and wonderfully efficient. Keener, surgical steel blades leave the skin smooth and clean without the use of soap, water or lather. It's a real joy to use.

Razorettes are packed in gorgeous, two colored plastic cases so beautiful they adorn any dressing table. You'll see them displayed soon at the cosmetic counters of smart shops and department stores but if you would like to obtain one immediately just pin your cheque to the coupon below. Every razor is guaranteed and we know you will be delighted with it.

Complete $1
WITH 3 BLADES

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Enclosed please find $1. I have checked the color of the case I wish below. Mail postpaid to —

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Address_____

City_____ State_____

(1) Black and White (2) Red and White (3) Green and White (4) Lt. Blue and Dk. Blue (5) Mauve and Yellow (6) White and Blue

SHOES CROSS-COUNTRY

YOU'LL probably change your shoes a half a dozen times a day this summer. You'll pad about the house in "softies." You'll change for golf or tennis or Badminton or for a hike across country. You'll put on feminine sandals for luncheon or tea. And you may well wear two or three different pairs of beach shoes in the course of a hot summer day. You'll bind your feet in wisps of ribbon or a mere couple of straps for evening... and you can have any or all of these summer charmers no matter where you live. For all across America you can walk into shoe stores and walk out again in shoes as excellent as these.



First: The indispensable white buckskin shoe that no summer wardrobe is complete without. It's a Foot Saver shoe, classic in cut, perforated, leather heel



Second: In town or out, you'll wear this beige gabardine pump with a protective rim of brown calf, tailored bow, and leather heel. It's a Foot Rest shoe



Third: Wine-coloured gabardine makes this Perfect Eze shoe—an excellent ally for printed town dresses. It's innocent of all decoration save a neat tailored bow



Fourth: White buckskin and copper calf, that unbeatable combination, in a Tango opera pump. The new wing toe gives an illusion of narrowness. Macy's



Fifth: Stretchable leather bands grip your heel firmly on this Rhythm Step sandal of white calf—an excellent light shoe to wear for summer evenings



Sixth: There's a cool and clever interlacing of straps over the toe of this Air Step sandal of rust-coloured suède. Try it with your printed afternoon dresses



A cool linen shoe to wear with any soft afternoon dress. It's a Dorothy Dodd shoe with a new cut-out design on the vamp and non-existent shanks



For spectator sports wear at any summer place, here's a sturdy Vitality Oxford of white perforated buckskin with brown calf extremities and good heel



For the ardent walker, a white pigskin Red Cross shoe with a flexible sole that overlaps the uppers and protects you as you tramp along rock-strewn paths



Perfect with your bright printed evening dresses that have black or dark backgrounds. Paramount sandal of black linen, which is open cut, but not too open



This gaily striped linen sandal would be a nice accent for any monotone dress you wear afternoons or summer evenings in the country. It's a Tru Poise shoe



For your softer spectator sports clothes choose this Natural Poise shoe of natural-coloured linen with copper calf heel and oval inserts decorating the front



White linen and baby calf are teamed in an unusual overlapping design in this Walk-Over sandal—a fine accompaniment for white piqué evening dresses



Another member of the white and tan brigade—a Heel Latch shoe of white buckskin with a tan calf toe, heel, and overlapping tongue. Leather heel



Hat by Vogue Hat Co.

THE DRESS OF THE MONTH* IN Celanese* CRAYON RAYON

Smart jig-saw self-edging contributes a staccato note to this square-necked frock with bolero! Stitching keeps the belt crisp, and front pleats add swing to the skirt. Another Matalog find in a new Crayon Rayon crepe with a look of Summer that won't wilt and a Talon side closing! Spun sugar pastels in white, pink, maize, aqua, or blue.

*Reg. U. S. Pat. Off.

Sizes 10 to 20. $25.00

Over 400 shops are showing this fashion. If you don't find it in your favorite shop, write

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WHEN the travel urge fires your imagination, make the picture perfect with the Mendel *Travelure.* Its classic simplicity, distinguished appearance, and styling-for-the-years, express true individuality. An authentic creation by masters of luggage craft, its many exclusive features include Shock-Pruf Edges, which ignore wear and travel scuffle. Mendel-Drucker, Inc. Cincinnati, Ohio.



FOR MEN AND WOMEN

MENDEL LUGGAGE

MIND YOUR MANNERS



The surprising double feature

(Continued from page 70) Any attempt to censor your child's movie-going is pretty difficult in these days of double features, when Shirley Temple and Mae West are apt to be jogging along together in the same bill.

But a careful perusal of the "Approved for Children" lists in the current periodicals—and a subsequent comparison with the advertisement of your local movie-house—is some help; and you can always sustain yourself with the thought that They Don't Take in Half of It Anyway. Regulating your children's reading is equally difficult, and a discriminating collection of magazines seems to be about the only solution. As for the newspaper, with its daily quota of murders and *crimes passionnels,* that's another problem; one mother, who has her young well in hand, says that they may not read the paper until father has seen it, as he hates to have it mussed up (which is true enough). After father has seen it, it seems to be all financial page anyway, and much of its charm is lost.

The proper handling of money is a definite part of every child's education, and you can't begin your training too early. Too little pocket-money is as bad as too much; in general, a dollar a week is the usual sum for children between the ages of nine and fourteen, to cover movies, candy, sodas, and incidentals. If the amount is smaller, the movies are usually subsidized.

At fifteen, many girls are put on clothes-allowances, which may vary anywhere between fifty and a hundred dollars a month. (Once decided upon, the amount should be strictly adhered to, as the practise of bailing your daughter out every few months defeats the whole purpose of the allowance.) This system is more expensive than paying for her clothes and giving her pin-money—say five dollars a week—for incidentals, but it's worth it. Good taste can be instilled, as well as inherited, and if a girl is buying her clothes with her Own Money, she is apt to give much more thought to their selection.

For this reason, she should be allowed to do as much of her own choosing as possible. If she does her shopping alone, you may have her purchases sent home first on approval; but, in most cases, you'll be astonished at the soundness of her taste. In fact, whether she has a clothes-allowance or not, it's a good idea to leave the decision up to her. When you do disagree violently with her choice, one solution is to get the dress you like and also the one she likes, stipulating that when she goes out with you she must wear your choice; the chances are that she'll soon see that yours was better in the long run.

Shoes with too-high heels have occasioned many a family battle, but the increasing smartness of low-heeled shoes has strengthened the parental position considerably. Of course, from a very early age, girls should be taught the value of being well-groomed; training them to take care of their clothes—to brush them, hang them up neatly, et cetera—is one way of instilling this.



She should take care of her clothes

MIND YOUR MANNERS



The art of balancing the budget

At the age of fourteen or so, your daughter will probably develop an alarming penchant for ten-cent-store jewellery (enormous earrings have a particular fascination) that must be discouraged. Aside from watches, charm-bracelets, and class rings—which are appropriate even for younger girls—the less jewellery she wears the better. However, a modest string of pearls is permissible; and later on, perhaps, one or two conservative clips. The question of make-up gets pretty well out of hand, after a girl reaches the sub-deb category—especially with boarding-school daughters who aren't allowed either lipstick or nail polish during the term, and feel constrained to make up for lost time during the holidays. If you can keep them down to a modicum of lipstick, and colourless or very pale nail polish, you're doing as well as can be expected.

As for smoking—you can always point out that it will Just Make It Harder for them when they get back to school; and there is still the system of offering a reward for abstinence, payable on their eighteenth birthday. In any case, most mothers prefer to let their fifteen-year-old daughters smoke in front of them, rather than behind their backs; but never, of course, in public.

You have to start worrying about your daughter's party manners almost as soon as she reaches the doll's-tea-party stage. But the problem doesn't get really acute until she graduates from children's parties, with their inevitable chicken and ice-cream, into her first long dresses and her first, terrifying holiday dances.

To make this transition easier, there is a movement afoot among young parents in New York to organize small dinner-dances, of ten couples or so, for boys and girls of pre-holiday-dance age—turning over the living-room, radio, and phonograph to them, and letting them play games or practise new dance-steps as they choose. This is particularly helpful to little girls who have no older brothers, and no visible means of getting to know boys, but it seems like a good idea all around. The idea of a fourteen-year-old daughter facing her first evening dance, with no preparation except dancing-school—and prayer—, has wrung many a mother's heart.

The girls who do go to evening dances should (it is universally agreed) be chaperoned at all times; that is, they should be taken to the dance and called for when it is over, not just left to find their way home in a cab, or be dependent on the chivalry of a youth who is probably occupying his first tuxedo.



They can have fun at your house

If the desire to go night-clubbing after the dance manifests itself, don't just veto it flatly; try encouraging them to bring their friends home, instead. If you relinquish the living-room (and the ice-box) to them, and make your house a place where they can have fun, the night-club problem won't arise—at least not until later. This involves a certain amount of inconvenience, but it's well worth it, unless you don't care what your children do or where they go. Which is pretty unlikely.

THE AMERICAN GIRL OF 1938 CHOOSES...

"Gay Gibson"

VITALINS

of SNIA spun rayon



SMART FASHIONS WITH YOUTHFUL CHARM FOR SUNNY DAYS

Vitalins are for you! This new SNIA spun rayon fabric by COHAMA with casual homespun look and anti-crease finish rises to new heights of smartness in Gay Gibsons. Crisp, Brisk, Wearable, Washable, for tailored town wear and spectator sports.

Sizes 9 to 17...Price About $6.00

4520—Original, brief-cut Ric Rac trimmed bolero over empire backless dress for ALL occasions.

4521—Crisp, tailored frock with multi-button trim, youthful piped lines, broad shoulders, slot pockets and contrasting leather belt.

4522—A sensation with NEW detachable hood collar, opens for sun protection. Gypsy stripe belt and hood lining.

AT YOUR FAVORITE SHOP

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Snia spun rayon presentation

GERNES GARMENT CO.

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Van Raalte
STRYPS*
for your
inside-outfit

THE UPLIFT BRAS AND PANTIES of this lovely, rayon-sleek fabric create smooth young lines under your moulded bodices and waists. Brief-as-a-minute, yet very long-lasting—they're the practical beginning of your Stryps inside-outfit. Sold in the Knit Underwear Departments of better stores everywhere.

75¢ each



"because you love nice things"
Van Raalte
STOCKINGS · UNDERTHINGS · GLOVES
295 FIFTH AVENUE, NEW YORK CITY
* Reg. U. S. Pat. Off

HOMAGE TO BABAR

(Continued from page 68) "tins of peaches, paint-boxes, dresses, hats, silks, drums, feathers, and racquets." What selectivity, what understanding of the child mind lies in this odd assortment! There is an economy of phrase which is almost Biblical, as in that moment of stark tragedy when the captured rhinoceroses, Pamir and Rataxes, "were taken prisoners, and bowed their heads with shame."

There are no tiresomely logical explanations. Take that crucial moment, early in Babar's life, when he arrives alone and forlorn in a French provincial town, and thinks longingly of being able to buy clothes equal in grandeur to those of the citizens. "Luckily," we are told, "he was seen by a very rich old lady who understood little elephants, and knew at once that he was longing for a smart suit. She loved making people happy, so she gave him her purse. 'Thank you, Madame,' said Babar." That is all. No explanations as to why the old lady loved and understood elephants, or how they conversed: "she gave him her purse," and in the classic simplicity of the phrase we are assured of delicious vistas of improbability stretching before us, luring us page by page through this Jumbo-limbo land.

Although Babar and his bride, Celeste, preserve their innocent elephantine charm, their outsize figures, flapping ears, and stoutly stumpy legs, this does not prevent them from doing in Rome as Romans do. They drive high-powered motor-cars, balloon across whole continents, and share, without disturbing, the even and elegant tenor of the old lady's way. They sleep in the twin Empire beds of her guest-room. Celeste borrows her frilled and long-sleeved night-dress, which fits astonishingly well. Leaning nonchalantly on the Louis-Quinze mantelpiece, Babar entertains a distinguished company. They are never preposterous, never forced, even when seated in the Royal Box at the Opera House, wearing tiaras, and enjoying a gala performance of Molière, where an all-star elephant cast struts the boards in periwigs.

Jean de Brunhoff's drawings are of that effortless simplicity which touches greatness. How subtly he infers a mood by the set of the ears, the droop of the trunk, and the placing of the button eyes. These beady little pin-pricks remain the same size through every vicissitude, yet how surely their placing expresses each emotion. He has made Babar so lovable, of such international charm: he is so *simpático*, so *gemütlich*, so cozy. His huge little face is by turns pinched, ecstatic, sapient, or roguish, and we repine or rejoice with him.

Personally, I am even more devoted to his little friend Zephir. Heresy this may be, but I am ravished by the vivacious little ape with his frilly lace collar, his *joie de vivre*, his swinging tail that grasps light luggage or his violin.... His ears stand away from his head like little brown cauliflowerets; his beret is crammed down over them with Gallic chic. He is unmistakably the little French boy, as well as the white-headed boy of Monkeytown, who saves Isabel from the dread Gogottes, and is promised her hand (or rather her paw) by her grateful papa, the General Huc—a dashingly uniformed figure in the purest opera-bouffe tradition, who swaggers the jungly paths, effulgent in gold lace.

Then there is the wrinkled, oldest of old elephants, Cornelius, and such subsidiary characters as Hatchibombotar, Podular, and Poutifour, to say nothing of Babar's little cousin Arthur, a pranksome tot whose massive contours are crammed into a sailor suit, and whose penchant is crude practical joking.

So much for Babar and his circle: but what of his creator? Jean de Brunhoff belonged to a family distinguished in the literary and publishing world of Paris (his brother Michel has been for many years the editor of French Vogue). He studied painting under Othon Friesz, but, while working on his slight, subtle studies of flowers, boats, and the French countryside, he did not find the fame which waited for him when he turned to book illustration.

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HOMAGE TO BABAR

In his early twenties, he married Cécile Sabouraud, a brilliant pianist, and together these two young people lived simply, and even economically, in a studio near Neuilly. They were entirely happy: he painted, she played; sometimes they cooked; they did not go about a great deal.

But their happiness was soon shadowed by his ill-health, and the last ten years of their life together were spent in a restless search for strength in Switzerland, in the South of France, in sanatoriums, in clinics.... In spite of this, they preserved the intimate, united structure of their family life, and their sons, Laurent and Matthieu, and the baby Thierry, wandered with them.

The two elder boys were about six and seven when Babar's day first dawned. He was the invention of their mother, told to while away a tedious convalescence. The children loved him so much that his adventures became an absorbing topic to the little household. Jean de Brunhoff began to illustrate and elaborate this nursery portfolio, and with the cooperation of the children, to whom he submitted each sketch, Babar was born.

It might be said that while Babar was written for the elder children, Laurent and Matthieu, Zephir was inspired by the baby, Thierry, who was so much their junior. This little boy, who is only three-and-a-half now, was able to enjoy Zephir's adventures before he was able to walk or talk.

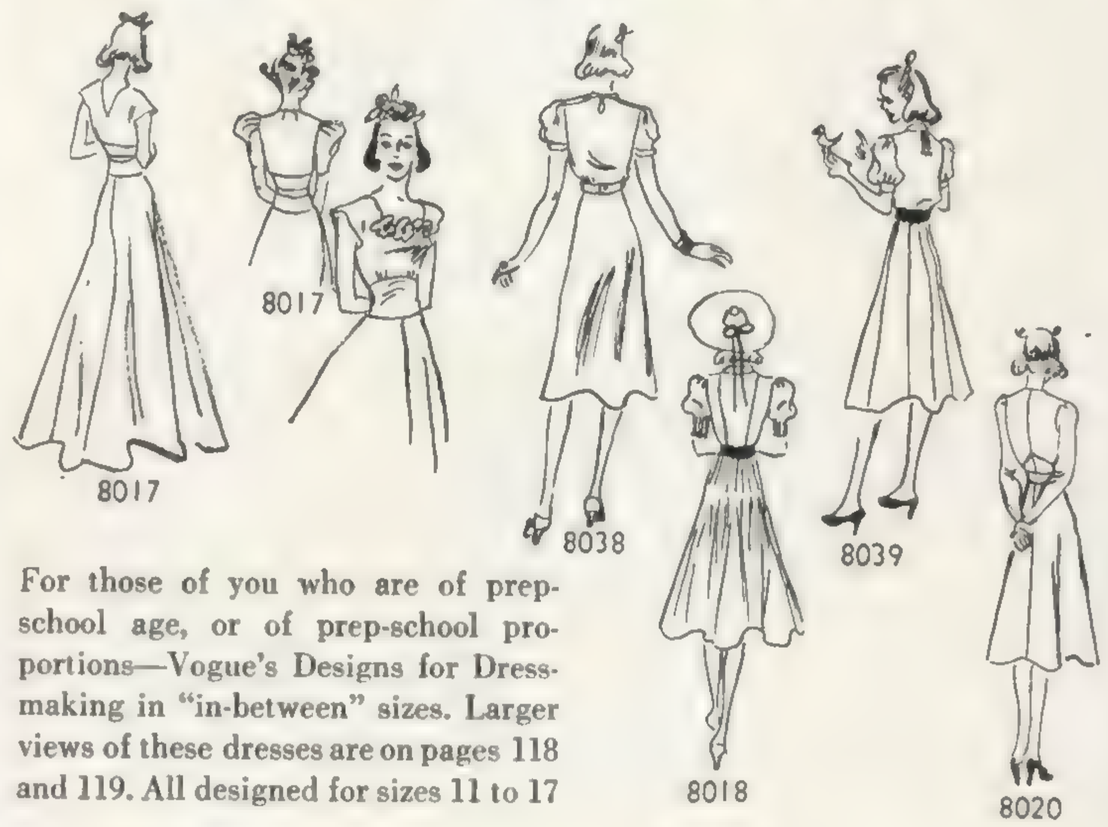
Jean de Brunhoff died last October, at the age of thirty-seven. I am told that his gaiety and courage remained with him to the last, and that his was a spirit of true nobility. We grieve for his family, and mourn their loss, which is ours, too; for the creator of Babar leaves us something permanent, dateless, and dear...something that may be followed, but not supplanted.

Just as it is traditional for an anthem to ring down the curtain, it is fitting that this homage should end with Babar's own anthem, the song of the elephants, "the old song of the mammoths," which, we are told, "Cornelius himself does not understand," and which runs thus:

"Pata lidi rapata,
Cromda cromda ripalo,
Pata pata koko ko...."

LESLEY BLANCH

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Bloomingdale's NEW YORK CITY

JULES S. BACHE, THE COLLECTOR

(See the illustrations that are shown on pages 80 and 81 of this issue)

By Frank Crowninshield

THE position of Mr. Jules S. Bache, with respect to his personal habitat in New York, is one of some little singularity. He lives in an imposing house at 814 Fifth Avenue, which is filled with rare treasures of art. In that castle, he seems as veritable an overlord as any feudalist to whom Mr. Roosevelt has so meaningly pointed his finger. But Mr. Bache is in reality but a guest within those walls, a creature living there more or less by the sufferance of the people of New York. For that house, in which he still sleeps, breakfasts, dines, and has his being, is actually, in point of law, a public art museum, open four days in every week to those armed with the proper credentials.

The anomaly of Mr. Bache's tenancy came about in a curious way—a way a little more fully explained at the end of this article.

But, as we have said, Mr. Bache manages, when in New York, to lead a private life in a public museum, a museum in which, curiously enough, he may even, at his discretion, dine, wine, and entertain his friends. More than that, he may, as he recently elected to do, throw open his museum for a wedding reception—in this case that of a granddaughter for her marriage to the son of General Pershing, with the breakfast in a picture gallery hung with the images of Edward VI., Giuliano dei Medici, Maria Theresa, the Madonna, and a glorious company of angels who seemed to look down in smiling approval.

As an indication of the public's growing interest in matters of art, Mr. Bache, on November 17 and 18—the two days following the announcement that he had pledged his house and works of art to the people of New York—, received requests for fourteen thousand tickets. Furthermore, the number of visitors to his museum is increasing steadily, due to the schools, associations, colleges, and academies who pay it regular pilgrimage.

A short while ago, for example, Mr. Bache, in making his way to the front door of his house, found himself surrounded by a hundred or more members of an institute for deaf mutes, who were paying their second visit to his house and who all showed the greatest possible interest in his treasures. Again, and unlikely as it may seem, buses filled with people from cities as far removed as Wilkes-Barre and Philadelphia now and again drive up to the museum, armed with the requisite cards of admission.

Many of his visitors, after seeing the collection, write Mr. Bache sincere and grateful letters. Indeed, every day, on all the



JULES S. BACHE, THE COLLECTOR

floors of the museum, at every hour of the day, visitors are profusely thanking the ladies and gentlemen (some of them engineers, architects, decorators, and writers by avocation) who act more as hosts and guides in the museum than as uniformed guards. Some of the questions asked of them are not only original, but entertaining. Recently, for example, a lady who had become enamoured of two Romney paintings in the dining-room inquired if they were portraits of Mr. Bache's daughters.

Questions as to the value, or prices, of the pictures, while frequently put to the attendants, always remain unanswered. The facts, for example, that the collection has been appraised at ten million dollars, and that Raphael's portrait of the Duke of Nemours is supposed to have cost Mr. Bache half a million dollars, are kept from the ken of the visitors as if they were skeletons in Mr. Bache's coat closet.

While Mr. Bache lives alone, he takes good care that at dinner at least he is surrounded by a company of distinguished, smiling, and attractive women—a group that may vary a little in number, but that always includes Mrs. William Tennant, Lady Mulgrave, Nancy Parsons, Mrs. Bryan Cook, Mrs. Charles Frederick, the Countess of Derby, and, on very special occasions, Queen Charlotte of England. True, these ladies do not actually partake of his food or drink of his wine, but the fact that they continue to smile down on him so graciously from the walls of his dining-room is enough to make Mr. Bache's dinners the more pleasurable, particularly as Gainsborough, Romney, and Reynolds, obviously enough, selected them as models more because of their beauty than of the altitude of their places in the British peerage.

It is in Mr. Bache's library, or den, that he has grouped some of his most important Dutch paintings. This library is so agreeable a place that it must be easy for Mr. Bache, of an evening—his lamp lighted, his books around him, flowers on the tables, sofa pillows behind him (on which there shines the embroidered warning: "Never Complain. Never Explain"), his telephone and his newspaper near at hand—to forget the cares which infest the day. Easiest of all to forget them, when he gazes at the most enchanting of all his pictures—the slender, profound, elegant, serene, sainted, and yet engagingly human young lady upon whom Memling, as if for Mr. Bache's special benefit, has bestowed such mystical and enduring beauty.

The curious nature of Mr. Bache's tenancy of 814 Fifth Avenue came about in the following way. A few years ago, it began dawning on many of the great art collectors of this country that the death taxes, imposed by Mr. Roosevelt upon their treasures, would be so preposterous that there was no alternative but to make them over (Continued on page 132)

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JULES S. BACHE, THE COLLECTOR

(Continued from page 131) to the people. A variety of ways was discovered by which states, cities, even the nation at large, could accept such collections.

The house and art treasures of Henry C. Frick, for example, finally became the possession of New York City, while the pictures of Andrew W. Mellon, a year later, became the property of the nation at large. But Mr. Bache steered a somewhat middle course, for the reason that only a part of his possessions have actually become the property of the people, though, in their entirety, they already constitute a public museum of art.

As to the matter of death duties, it is fair to point out that, in the case of works of art, the taxes have become so onerous that no man in his proper senses now collects pictures on a large scale; and that even the collectors of moderate means have practically ceased buying fine paintings, tapestries, sculptures, bronzes, porcelains, or rare books. And, that being so, is it not likely that we may soon offer to the world at large—as far as our national taste is concerned—the appearance of a quasi-barbaric people? While that regrettable dénouement has probably not occurred to the great white fathers at Washington, it is certain that, even if it had been called to their attention, they would have thought it a matter of wholly negligible consequence.

Mr. Bache's collection includes a great variety of treasures: reliefs by the Della Robbias, Limoges enamels, a bust by Houdon, of Marie Antoinette, a sculpture by Donatello, Flemish tapestries, a Beauvais fabric designed by Boucher, a bust of Madame de Pompadour, and canvases by Velasquez, Raphael, Dürer, Van Dyck, Mantegna, Bellini, Giorgione, Filippo Lippi, Ghirlandaio, Crivelli, Franz Hals, Botticelli, Boucher, Watteau, Pater, Goya (author of "The Boy in Red," probably the most popular of the paintings), Rembrandt, Fragonard, Vermeer, Holbein, Memling, Gérard David, Titian, and the great English portraitists.



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FIVE SUIT BRIDGE

(Continued from page 62) made when fifteen tricks have been taken, or one short of all the tricks. To make a super-slam, all of the sixteen tricks must be taken.

It will be seen that a player bidding, and making, game in diamonds, or clubs, automatically scores a small slam, or fourteen tricks. He need only say "Six Diamonds," to bid a slam.

Honors are scored as in contract, but, in playing no trumps, five aces in one hand count 300.

Part scores count toward game, just as in contract.

A two-bid is still in order, and indicates five and a half, or even more, quick tricks.

In sorting your cards, or arranging the dummy, it is wiser to place the black suits at the extreme right and left of your hand; the green suit in the middle, and the red suits in between.

We now come to the most novel and intriguing feature of the new game—the widow. When the cards have been dealt, one card will be left over, as sixty-five is not divisible by four. The remainder card must at once be placed, face up, on the table. When the bidding has been completed, the player at the left of declarer must lead a card, just as in contract. When he has led, the declarer may take any one of three separate liberties with the widow: he may put it in his own hand and discard a card in order to make room for it; he may place it in the dummy, and discard a card there to make room for it; or, finally, he may refuse to make use of the widow at all. The declarer's discard must be plainly exposed to the other players.

Whatever the declarer's decision as regards the use of the widow, he must follow to the first trick, from dummy, and in proper time, from his own hand. The remainder card must be included in the first trick, which (Continued on page 134)





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San Francisco, Sommer & Kaufmann
Seattle, Frederick & Nelson
St. Louis, Famous Barr
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Youngstown, Lustig's

•

London, Debenham & Freebody
Harvey Nichols, Ltd., Fanchon

*Original design patent by Newton Elkin



FIVE SUIT BRIDGE

(Continued from page 133) will contain five cards.

During the course of the bidding, the widow remains, potentially, the common property of all the players. But, once the bidding is over, it belongs, in common law, to the declarer, who, as previously explained, may decide to cherish or reject it.

The dummy, as in contract, is not spread until the leader has made his lead.

In bidding, it is well to remember that two quick tricks have been added to the total strength of the pack—owing to the introduction of a new suit. It is, therefore, the part of discretion to make your initial bids with slightly stronger hands than you would at contract. A ten or fifteen per cent. increase in the strength of the hand will probably do the trick.

In diamonds and clubs, the bidding requirements are usually not as high as in the other suits, for the reason that minors are rarely selected as the final choice of the trump, as they require fourteen tricks to score game. For that reason, clubs and diamonds are usually employed as approach bids, just as they so often are in contract.

Obviously, the simplest bid for game is three no trumps. The second simplest bid for game is four eagles.

A little freer bidding than in contract is permissible, for the reason that one trick chucked away, as the result of bad luck or bad play, out of a total of sixteen tricks, is a less damaging loss than one trick out of a total of only thirteen tricks. Again, there is the value of the widow, which is obvious enough, if it is a high card. There is, too, the seemingly intangible, but vastly helpful privilege of removing a dangerous, or valueless, card from your own hand or from your dummy.

One final bit of advice! The best excuse for bad bids and bad plays is to say that you mistook a green card for a black.





GIVE HER A HEAD START

IN all the discussions that go on about what to do about the younger generation's beauty problems, one point stands clear.

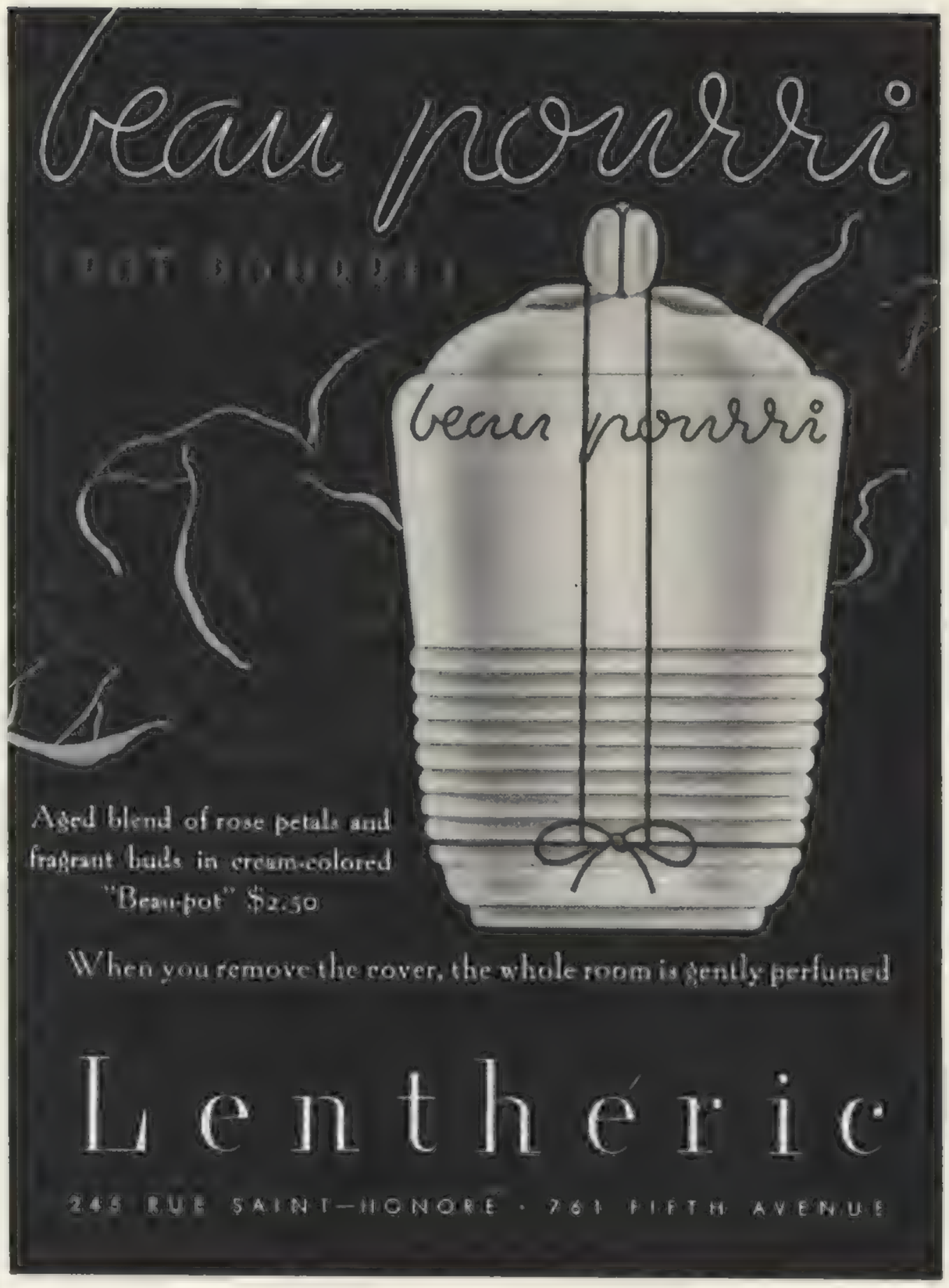
If the proper care is taken of a little girl's hair practically as soon as she has any, she will grow up with a head of hair that will withstand the strain of permanents and sets and sieges under dryers, and be an asset all her life.

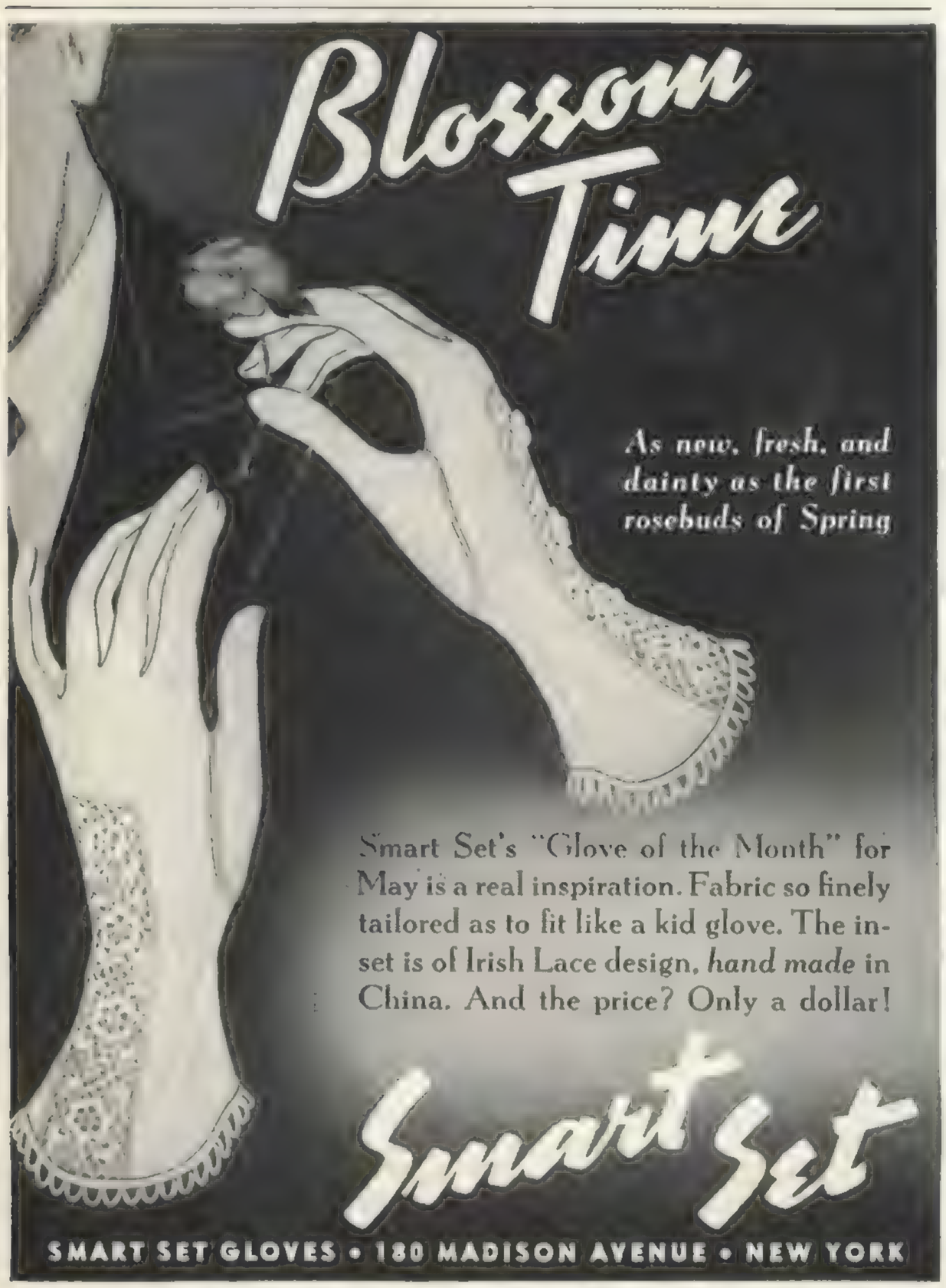
In the beginning, this care of the hair is the responsibility of the nurse or the Nana, but the smartest thing you can do with your little daughter, as soon as she is old enough, is to teach her to brush her own hair, just as regularly as she brushes her teeth. Make her feel that the hair-brushing is part of a special routine you have always followed yourself. One of the cleverest mothers we know is one who asks her little daughter to sit beside her at her own dressing-table, and then both of them brush and brush for the proverbial hundred strokes in front of the mirror. Then, having instilled the brush-habit, see that the hair-brush is kept meticulously clean by being washed every night.

LAYING THE FOUNDATION

But before a little girl can be expected to take care of her own hair-brushing problems, a foundation can be laid during tender years. Of course, a good liquid shampoo must always be used—no one, whatever age, should use a cake of soap rubbed into the scalp. Then, after numerous rinsings, the hair is dried by hand, preferably with a linen towel.

One of the stunts that English nurses advocate is a final drying with a silk kerchief, and their words of wisdom are worth listening to, because they have (Continued on page 136)







GIVE HER A HEAD START

(Continued from page 135) an uncanny method of producing nice hair on the heads of their charges. As the hair is being dried, the skilful pressing of fingers can create a suggestion of a wave where none has existed otherwise.

When a youngster reaches the age where her hair has to be cut or trimmed or, on very grand occasions, curled for a party, then is the time to consider the question carefully. If your own hair-dresser is sympathetic and skilful about these matters, take her with you. Otherwise, take her to one of the places that specialize in children's hair.

One New York salon that makes a feature of doing children's hair properly, first has the hair rubbed by hand, until it is almost dry. Then, pressing the wave in by hand with a little light tonic, and turning the ends up, by finger-waving or by curlers—according to the natural state of the hair—, the drying is finished with a hand-dryer. This establishment also advocates the wise procedure of rubbing warm oil into the scalp the night before the shampoo, the beginning of the "oil-treatment" habit, which should be cultivated throughout life.

CURLING UP LOOSE ENDS

Rags and soft kid curlers and the kind of double bobby-pins that you buy at the five-and-ten-cent stores will take care of recalcitrant ends when they need to be curled for special occasions. If the hair is very fine, you can use ribbons to twist it up with, and one hair-dresser has an old-fashioned curling-stick for making huge, soft curls when the child has lots of naturally curly hair.

However you dress your child's hair, be sure there is nothing about it that bothers her. Never let curls fall over her eyes. In the summer, keep it off her neck, so that she won't be hot. Braids around the head take care of long hair, or brushing short locks straight up all around and tying them with a ribbon in a scrub-woman's top-knot.

As to the permanent wave for a little girl, this is always a moot point. Of course, the idea of subjecting a defenceless youngster to a permanent-wave machine, just because Mummy thinks it would be nice to have a curly-headed child, is unthinkable. On the other hand, if a little girl is definitely unhappy because her hair is straight as a string, and that of the other little girls in her class at school is curly, that is something not to be ignored. On general principle, Vogue would say not to let a child have a permanent wave before she is ten years old, and then have *only the ends* waved. Since the average healthy child's hair grows about an inch a month, the waved part of the hair grows out soon enough anyway, and a wave in the end doesn't look artificial. We know, however, that some mothers do break down in the face of crises at earlier years than we approve.

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Nashville, Tenn.....Rich, Schwartz & Joseph
New Haven, Conn.....Louise Shop
New Orleans, La.....Maison Blanche, Ltd.
Norfolk, Va.....House of Arthur Morris
Omaha, Nebr.....Thomas Kilpatrick & Co.
Philadelphia, Pa.....The Blum Store
Providence, R. I.....Gladding's, Inc.
Reading, Pa.....Mary Sachs
Rochester, N. Y.....B. Forman Sons Co.
Sacramento, Calif.....Bon Marche
Salt Lake City, Utah....Herbert I. Michaels
Shreveport, La.....The Fashion
St. Louis, Mo..Scruggs, Vandervoort & Barney
Syracuse, N. Y.....Flah & Co.
Tulsa, Okla.....Miss Jackson Shop
Washington, D. C.....Frances et Frances
Wichita, Kans.....Garfields
Wilkes-Barre, Pa.....Isaac Long
Wilmington, Del.....Fisher's
Winston Salem, N. C.....Sosnik & Sosnik
Worcester, Mass.....Ulians

FABRIC OF du pont rayon
DUPONT RAYON



THE SMART SPECTACLE

AS we said on page 90, vanity blurs no one's vision these days. Is it better to cut your friends on the street because you can't recognize them—or to wear glasses? Is it more attractive to squint your eyes over a menu or at the movies or the theatre, or to wear glasses so that you can see what you are there to see? Is it more alluring to enter a party with eyes half-closed in a vain attempt to take in at a glance who is there, or to whip out your glasses and show a frank interest in the gathering?

When women like Mademoiselle Chanel can not only be amusing about their glasses, but look smart with them on, it is a good argument for less vanity and more vision. They are by now so much a part of her character that you can't imagine her without them. Not that she wears her glasses all the time—but she has them forever with her, twirling them in her hand, popping them on her nose to see something clearer. And she is always leaving them on her table at the Ritz, or losing them in her apartment and calling her faithful Anna to find them.

Her glasses are as typically Chanel as her clothes—made to her own special orders. The mounting is transparent and light-coloured; the rims are very, very large. Notice in the picture on page 90 how they follow the line of her eyebrows. (In the background, you can see the wedding-dress sketches which Mademoiselle Chanel has prepared for the future Queen of Albania.) She never puts the stems, which are attached to the rims rather low, over her ears—rather, she tucks them into her hair.

Mademoiselle Chanel always wears glasses when she works. "How do you expect me to take in all the faults of a dress if I haven't four eyes instead of two!" she asks. (Her eyes and her ankles are two things that she takes care of when she works on a Collection—the former aided by glasses, the latter strengthened by red flannel bands like (Continued on page 138)





thanks to Wix!

Imagine sanitary protection without a pad, pin or belt! Imagine protection that is absolutely certain, yet entirely *invisible*, even with a bathing suit! Imagine protection so efficient that there is not the slightest chance to give offense through odor! Imagine the *comfort* of protection with nothing to rub or irritate, to cause chafing, with no belt to bind.



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THE SMART SPECTACLE

(Continued from page 137) race-horses'. You may be sure that they match a red sweater or hair-ribbon.)

Madame Jean Ralli always has a hand-bag full of glasses of every shape and form; special ones for movies or theatres, special ones to wear with hats and for motoring. Her favourites have no stems, but sit precariously on her nose. There is a tiny handle on one of the rims to hold, if a more steady view is necessary. These are the light-rimmed glasses she wears in the picture with a Molyneux evening toque. Also, she has plain dark-rimmed glasses with stems for good practical use. To go with very formal evening clothes, very delicate etched gold lorgnettes. Sometimes—especially with veiled hats, a monocle.

The Comtesse Jean de Limur (the daughter of Chaliapine) has beautiful big chocolate-brown eyes, which happen to be quite near-sighted. However, she has no hesitation at all about putting on plain horn-rimmed glasses when she really wants to see.

In New York, Mrs. Curzon Taylor is one of the smart women who wear glasses all the time. She wears exactly the same type day and night—light blond-rimmed ones to match her hair.

Mrs. William Averell Harriman, too, puts on glasses very often, to help her see at a distance. She has a decided preference for dark lenses, because they soften the light. (These are not sun-glasses—she wears them indoors and out-of-doors.)

Miss Ina Claire in "Once Is Enough" acts the part of a charming and intelligent English duchess. To emphasize her rôle, she puts on big glasses in several scenes of the play.

A good many well-dressed Englishwomen look smart with glasses, too. Miss Jeanne Stourton has glasses with "butterfly" rims. The Hon. Mrs. Charles Winn wears light-rimmed glasses even for tennis and golf. Lady Eustace Perry and Lady Louis Mountbatten are also among the glasses-wearers. And, of course, the lorgnettes of Dowager Queen Mary are famous.



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Their secret revealed! Barbara Gould Finishing Cream used with Barbara Gould Face Powder . . . the lasting, protective make-up!

JUST a touch of sheer, satin-smooth Barbara Gould Finishing Cream before you apply Barbara Gould Face Powder! This luxurious finishing cream has a lotion base and *cannot cause a shine!* Saves the annoyance of frequent re-powdering and gives you a smooth, clearer make-up. Try it with one of the new Barbara Gould "brighter" face powder shades for a more lasting, more vivid make-up.



Barbara Gould Finishing Cream . . . Softening, protective. Made on a lotion base, so it can't cause a shine of its own. Jar, $1.00

Barbara Gould Face Powder . . . Texture thrillingly soft, smooth and fine. New "brighter" colors so clear and tender, that the youthifying effect of this powder is apparent the moment you apply it. Box, $1.00





Barbara Gould Skin Freshener . . . A sparkling, invigorating lotion to be used after removing creams. Should also be used before applying powder base. Bottle, 85c

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